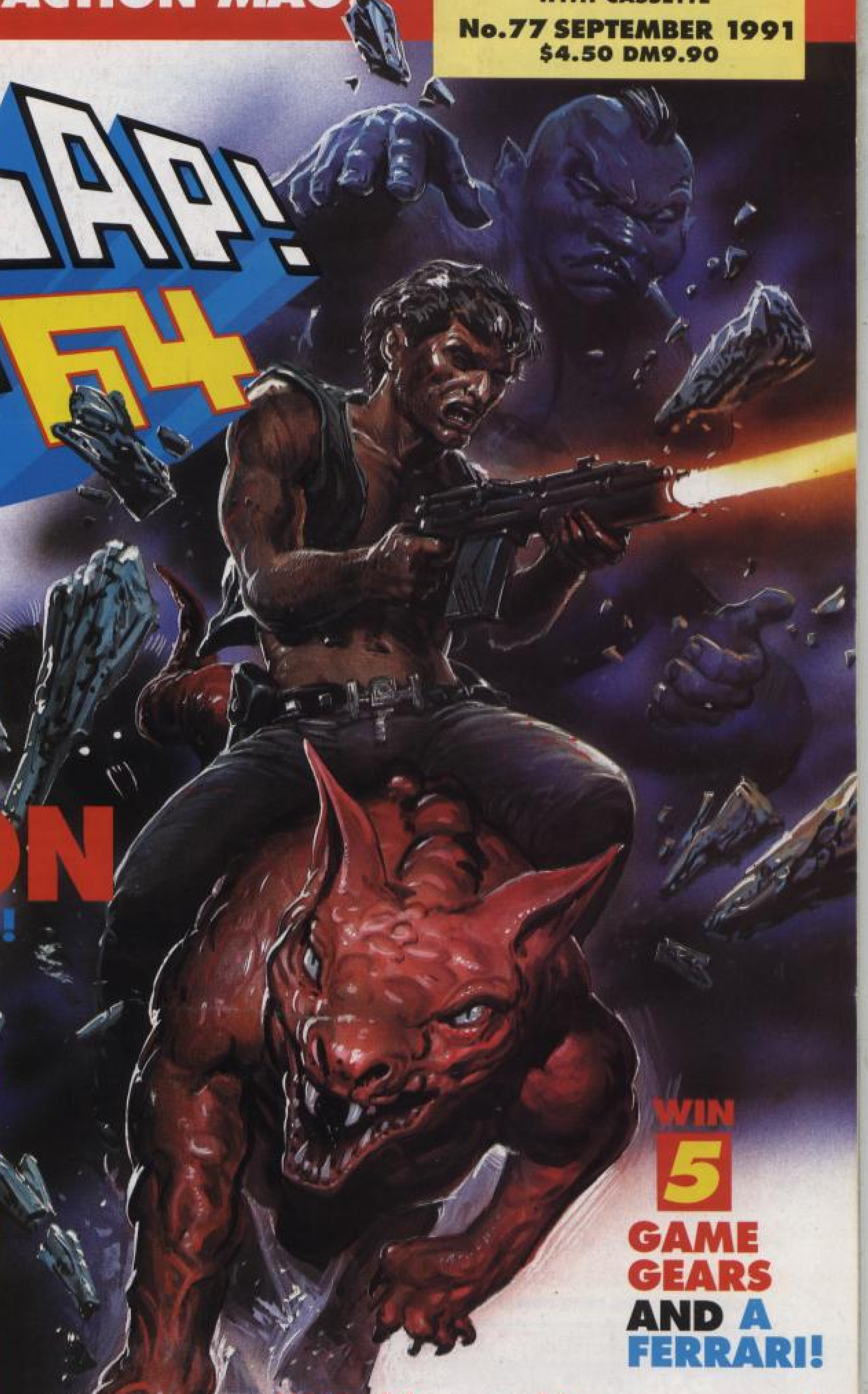
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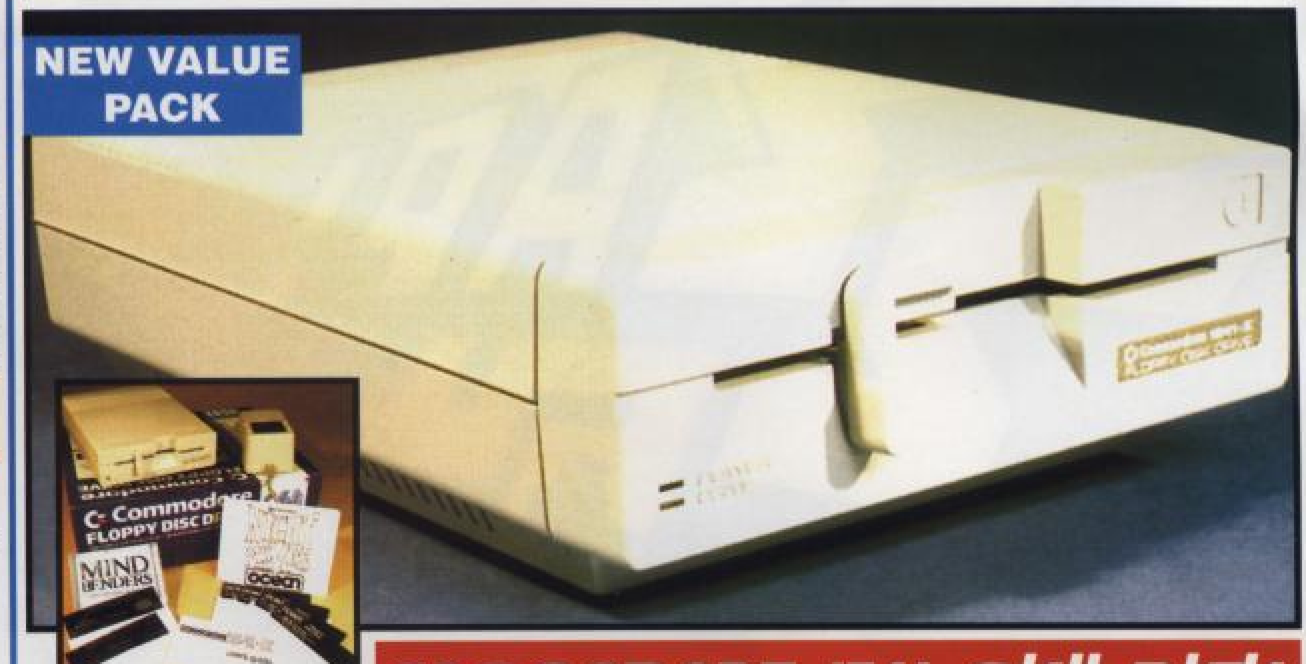


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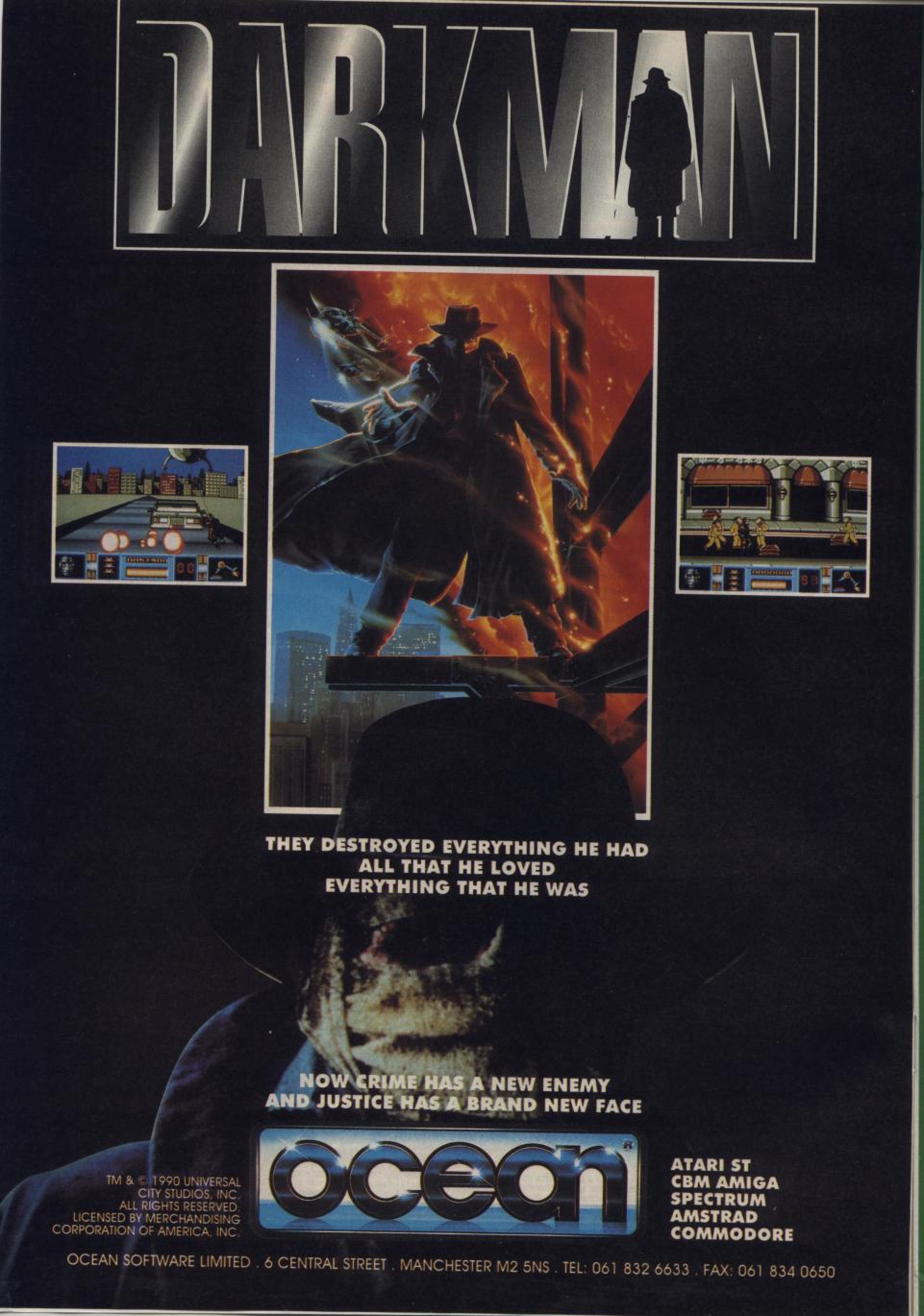
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FAST WORK

The Federation Against Software Theft recently enjoyed a big bust. Their initial investigation resulted in the prosecution of Andrew Jayes, trading as A&J Software in the Nottingham area. He was found guilty of five offences under the Copyright, Designs and Patents Act 1988 and sentenced to three months imprisonment.

Bob Hay, FAST's own version of Elliot Ness, commented: 'This case is a good indication of of the excellent co-operation between FAST and trading standards officers in many authorities across the UK. I am sure the decision of the Magistrates in this case will serve as a strong deterrent in the future.'

This wasn't FAST's only success, however. June saw a further 16 raids carried out in England and Wales, resulting in the seizure of over 10,000 dodgy disks. The constant fight against piracy continues.

AUDIOGENIC GOOD SPORTS

Industry veterans Audiogenic are old hands at creating sports simulations. Previous games include the Sizzling *Emlyn Hughes International Soccer* (still Phil's fave footy game) and, going back even further (six years!), *Graham Gooch's Test Cricket*.

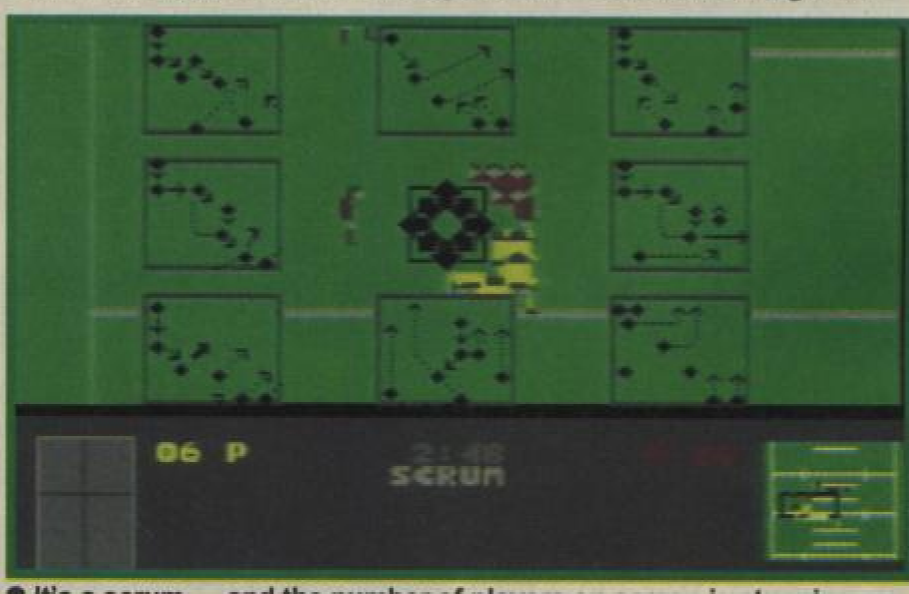
Now captain of a much-improved England team, Gooch (coincidentally nicknamed 'Zap') is to star in his second Audiogenic game. As with the original, ***Graham Gooch's World Class Cricket*** features two modes of play: Simulation and Arcade. The former allows you to make tactical decisions including altering your fielding positions, while the latter involves actually playing.

Bowling is a lot less strenuous than in the joystick-waggling original with you just selecting the general length and direction — you can even bowl bouncers. When batting, you have a dozen or so shots at your disposal — but timing them takes some practice (when we played an early version we managed to score just 7 all out!). If you hit a good shot the scene switches from the 3-D view of the wicket to a scrolling overhead one following the ball while tiny fielders chase after it.

If you don't fancy playing for England, the game allows you to take control of any major international team, competing in a limited overs or test match against the



● Desmond Haynes positions himself for another six, in an impressive start for the Windies against *Graham Gooch*'s England.



● It's a scrum — and the number of players on screen is stunning — but here the important thing is the various tactical plays which you can select.

IT'S SHOWTIME!

There's no business like showbusiness... Yes, the European Computer Entertainment Show is looming once more, opening to the public on 6-8 September. Doesn't time fly?: why, it only seems about a year since the last one — whoops, it is!

All the major software houses are sure to be present at the massive Earls Court II venue, to show off sneak previews of their Xmas releases, give away loads of freebies and consume vast amounts of alcohol.

That isn't the only attraction, though. There's sure to be plenty to interest the prospective bargain-hunter with software and hardware being sold at silly prices. However, if that sounds too much like hard work, there'll be plenty happening on the video wall, show channel and huge stage area.

In short, there's something for everyone at the UK's premier computer event — and all for the entrance fee of just £7. But even better news: reading this issue of ZZAP! has already saved you 50p. Just cut out the coupon here and present it at the show entrance.





computer or a friend. There's full stats for each of the real cricket players, which you can even alter — to rig a win for England! Nith the inclusion of a eague it sounds good nough to bowl cricket fans ver. Watch out for a full eview next ish.

Audiogenic's other new ports game just isn't ricket — it's rugby. There aven't been many omputer sims of this rough ort (we can only member CodeMasters' *ugby Simulator*) but the by World Cup in October ty of interest for ***World Class Rugby*** with Domark readying their own sim too.

Audiogenic's game is the Union version of the sport with all the usual rules like fouls, offside and penalties — the ref can even play the advantage. The implementation of the scrum is particularly good with the forward pushing of your pack activated by waggling the joystick — so there should be some great two-player battles.

Another promising feature is the menu of tactical plays which comes up before all setpieces. Each play is represented by a diagram with arrows showing the movement of the various players — choose the one you want by pressing a joystick direction and fire.

Perhaps the most impressive feature, though, is the number of player sprites on-screen — up to 30! With the possible addition of an international league/tournament *World Class Rugby*'s looking good for a September kick off.

SPREAD THE GOOD DATA!

Holy joysticks! Playing computer games could soon become a spiritual experience. Christian charity, Evangeltrust is organising a competition to find the best Christian software writers of 1991. Entries can take the form of a computer game, a Bible study aid, database etc. There are separate categories for individual writers or groups, and for entrants under/over 15 years old. The winners will receive prizes of cash and software, and see their software published by Evangeltrust's own software label, Evangelsoft. There's still plenty of time to enter; the closing date is December 31. Entry forms can be obtained by sending an SAE to: *Bible Software Competition, Evangeltrust, PO Box 224, Kingston-upon-Thames, Surrey KT1 2NX.*

To get you started, here's some of our best ideas. How about Adam & Eve strip poker? — a bit easy, perhaps! Or how about an *Op Wolf*-style shoot-'em-up where you have to stone heretics to death? Or maybe a beat-'em-up based on David & Goliath? — hold down the fire button for special catapult function!

ROLLING RONNY

(Virgin/Starbyte)

The Granville of the computer world, Rolling Ronny is a cool errand boy, king of the rollerskates and deliverer of goods around Starbyte Ville. While over on the other side of town, Ronny is careless enough to lose all his cash down the drain. Only by doing errands and picking up cash can Ronny get enough together to buy a bus ticket to the next level (why he doesn't skate to the shop I've no idea). Nine levels of raucous rolling action take Ronny to the parkland, city streets, office complexes, shooting and dodging the weird Ville inhabitants and nipping into shops to buy power-ups and superskates. Ronnie should be rolling into your computer store in the autumn.

● Starbyte's *Rolling Ronny* is the latest Teutonic attempt at recreating the success of the Mario Bros platforms saga.



BE A TV SUPERSTAR!

Channel Four have finally seen the light and given the go-ahead to a TV series devoted to computer gaming. *Gamesmaster* will make its debut in January, in an early evening spot yet to be determined. The initial run will be of ten shows, each a mere half hour, and crammed with new game reviews, international games charts, playing tips and competitions between top players!

The show is the brainchild of Jane Hewland, former Current Affairs Controller at London Weekend Television. 'As the mother of an eleven-year-old son, I could see quite clearly the enormous growth in popularity of video games, and therefore the potential for a TV series.'

The show began with consoles and the Amiga in mind, but Hewland's Yvonne Watson hopes to give 'everything a fair shot' and is currently awaiting an avalanche of games from software houses desperate for coverage. Filming will probably begin in autumn and the plan is for around forty games to be covered in the series — not that many across all formats!

But what about the TV superstardom bit? Well, Hewland are currently looking for the top gamers to feature in those game competitions. If you think you've got the right stuff why not drop her a line at the following address. State your name, address, age, when you'd be available, a telephone number where you can be contacted, and the sort of games — and computers/consoles — you like. So start practising your triggerfinger, and cock-sure grins now! *Yvonne Watson, Hewland International, 1 Indescon Court, Millharbour, London E14 9TN.*

CREATURES CORRECTION!

Last month we stated that early tape versions of *Creatures* may have had a loading bug. This was incorrect. According to Thalamus supremo Dave Birch, ALL *Creatures* cassettes have a sophisticated loader which requires a good datasette with clean, properly aligned heads to work properly. As there is no 'corrected' version of *Creatures*, there's no point sending yours back to Thalamus for a replacement unless the game doesn't load at all and you've thoroughly checked your C2N — practically every returned cassette has worked on Thalamus C2Ns.

FINAL BLOW

Intent on delivering a knockout punch this autumn is Sales Curve's conversion of the Taito coin-op *Final Blow*, bringing all the sweaty excitement of the ring to your C64. Ten impressively sized boxer sprites line up to punch the daylights out of each other in the league fight to wear the Final Blow belt. For good measure, two Storm programmers (Krusha Kev and King Jason) have been thrown into the ring for added VFM. Released in September on the Storm label for £11.99 cassette, £15.99 disk.



● Graphically superb, but will Storm's *Final Blow* have the speed to match?

ZZAP! MEGATAPE 21 instructions!

THE LORDS OF MIDNIGHT

(Mike Singleton)

The Lords Of Midnight is not simply an adventure or a war game. You will guide individual characters across the land of Midnight on vital quests but you will also command armies that must endeavour to hold back the foul hordes of Doomdark. Above all, at every stage of the game, you will only see the land of Midnight through the eyes of the characters and commanders you control. You will see no map plotting with unerring accuracy your own and the enemy's dispositions. Instead, as you switch your attention to each of the characters you control, you will only see what they would see from the spot where they stand; a panoramic view drawn in full perspective. Looking into the distance, you will see armies camped on the plains, great citadels rising in the distance, the forlorn ruins of long-forgotten fortresses. And if you wish to see what lies beyond that mountain range, beyond that dark forest, you must move forward and look for yourself!

THE STORY

The original game came with a novella which we sadly don't have space to reproduce here, however here's a brief synopsis:

The story begins with Lord Luxor and his squire, Morkin, journeying to the Tower of the Moon. In their conversation it's revealed Doomdark was once Gryfallon the Stargazer, an astute advisor to King Ushgarak. But Ushgarak's reign over the lands of Midnight lasted less than a year, he was secretly murdered by Gryfallon who became king. His reign soon become associated with slaughter, sorcery and fear bringing a new title; Doomdark the Witchking. His powers are at their height during winter and the approaching Solstice will bring another attack on the Free. When they rest for the night, Doomdark's cowardly minion — Fawkrin the Skulkrin — learns by magic that Luxor has been summoned to the Tower of the Moon. However when he attempts to eat Morkin, the young boy wakes and sees him off. 'Armour,' mutters the retreating creature, 'that's what Fawkrin needs, armour on his bum.'

Fawkrin also encounters Corleth the Fey, whose own magical powers briefly awaken Fawkrin's more decent side. Later Corleth is almost attacked by Morkin, although Luxor and Corleth fought 'side-by-side on the Plains of Blood in the last war against Doomdark.'

At the Tower of the Moon, in the Forest of Shadows, Rorthron The Wise watches Doomdark's preparations for war through the Looking Crystal. He is ashamed that the Wise, charged with guardianship of Midnight, have retreated to the Towers. When Luxor, Corleth and Morkin appear he reveal that there is in fact no Council of the Wise to meet them. Only Rorthron is brave enough to point out what needs to be done and gives Luxor the Moon Ring, with its Powers of Vision (to see through follower's eyes) and Command (to urge them to undertake tasks). The taking of this ring makes Luxor the Moonprince, able to oversee a vast military campaign. But what about the dread-inducing Ice Crown which so withers the courage of Doomdark's opponents?

Rorthron reveals that one person is proof against this magic. After the battle on the Plains of Blood a badly wounded warrior took refuge in the Forest of Thrall, where he was found and nursed by Aleisha the Fey. 'When he was fully strong again, his mind healed by her comfort and words of peace, his body mended by her subtle, feyish skill, they made their love complete.' But he was mortal and she fey, eventually she cast a spell wiping his memory of her and sent him back to his own kind. When she had a child she left him for humans to discover.

Of course the child was Morkin, and the warrior Luxor. Now the half-fey, half-human Morkin must live up to his birthright by embarking on a fearful quest on which he can take no-one.

As Luxor, Morkin, Corleth and Rorthron leave the Tower of the Moon, Doomdark the Witchking rants and rages in his Winter Palace of Ushgarak. His magic has detected the new Moonprince and he feels just a tiny spasm of fear.

The War of the Solstice is about to begin.

THE LORDS OF MIDNIGHT GUIDE TO PLAY

STARTING OFF

When loading is complete, you will be asked whether you want to start a NEW GAME or continue an OLD GAME. If you press NEW GAME a screen depicting the situation of Luxor the Moonprince will appear and your quest will begin on the day of the Solstice itself. If you press OLD GAME a screen will appear instructing you to load the saved data of the game you wish to continue.



SAVING A GAME IN PROGRESS

Lords of Midnight can be saved at any time. To save a game in progress, press the 'S' key. A screen will appear instructing you what to do next. This should only be pressed at a time when the computer is waiting for you to press an option key, otherwise your key-stroke will be ignored.

When you press 'S' a screen will appear instructing you what to do next.

ABANDONING A GAME

Should your position in the game be beyond all hope, you can abandon the game by pressing the RUN/STOP and RESTORE keys.

THE ROLE YOU PLAY

You the player, take the role of Luxor the Moonprince, Lord of the Free. By virtue of the Moon Ring you can control other characters that are loyal to you, move them through the landscape of Midnight and look through their eyes. Some of these characters are simply individuals, others are commanders at the head of whole armies; when you move a commander, his army moves with him.

The computer plays the part of Doomdark and controls the characters and armies loyal to him. In addition, the computer also governs the actions of the independent characters and forces.

A CHOICE OF GAMES

There are two distinct ways of defeating Doomdark. The first is by war; sending armies north to the Plains of Despair and seizing the Citadel of Ushgarak from whence Doomdark commands his foul hordes. In such a strategy, Luxor himself will play a major part as a commander in the field.

The second way of winning is by quest; guiding Morkin to the Tower of Doom to destroy the Ice Crown, the source of Doomdark's power. Morkin can have no army to help him on his journey, for the Ice Crown sends forth the ice-fear which wither's men's mind. Because of his nature, half-human, half-fey, only Morkin can resist the utter coldness of the Ice Crown's power.

If you prefer a pure adventure game concentrate on the quest of Morkin. The armies of Doomdark will still march south to conquer Midnight but the armies of the Free will defend themselves without your guidance, even though they will not make any counter-moves.

If you prefer a pure war game, ignore the quest of Morkin and concentrate on the assault of Ushgarak.

To play the complete epic, however, you should place equal importance on the war that Luxor directs and the quest that Morkin journeys on. Naturally enough, the complete epic takes

the longest to play. Of the other options, you will find the quest the quicker game.

There are no keys to press to choose which sort of game you play — you simply choose, move-by-move which characters you want to guide. At any stage, you can alter the balance at will, abandon the quest and take up war, or admit defeat on the battlefield and turn to seek the Ice Crown.

If you want to play the *Lords of Midnight* with your family or friends, we suggest that each player is given control over a particular character or group of characters, and that you play as a team against the evil Doomdark.

VICTORY FOR DOOMDARK

To win, Doomdark must first eliminate Morkin; as long as Morkin is alive, the game will continue. Second, he must subdue the armies of the Free, either by eliminating Luxor the Moonprince or by taking the Citadel of Xajorkith in the land of Corelay, the home of all their hopes.

If Luxor is killed, you, the player, lose all control over the other characters in the game except for Morkin, his son. If, by chance, Morkin manages to find the Moon Ring that Luxor wore and which was the source of Luxor's Powers of Vision and Command, he can put it on and you will regain control over those characters still loyal to the Free. However, once he does this, Morkin will immediately become known to Doomdark and his quest to seize the Ice Crown will become almost impossible.

If Xajorkith is taken by Doomdark but Morkin is still alive, Luxor can continue the armed struggle against the Witchking. For Doomdark to win, Xajorkith must be Doomdark's and Morkin must be dead, OR both Luxor and Morkin must be dead.

THE ICE-FEAR AND THE MOON RING

The ice-fear is Doomdark's greatest weapon, sapping men's courage and reducing armies to rabble. If strong enough, it may even cause characters once loyal to Luxor to desert to Doomdark's control. He can use it either as a general effect, spread equally over the lands of Midnight or concentrate it in particular places.

The only shield against it is the Moon Ring that Luxor wears; this radiates the strength and warmth of his mind. The closer a character or army is to Luxor, the less the demoralising effect of the ice-fear. The same applies if Morkin is the wearer of the Moon Ring. There is one drawback; the Witchking can sense the warmth of the Moon Ring and so, at any stage of the game, he knows the precise whereabouts of its wearer.

The strength of the ice-fear also depends on Doomdark's confidence. As the Witchking takes citadel after citadel of the Free so does the ice-fear grow, but where he suffers defeat or doubt, the ice-fear dwindles. The Ice Crown has a cold intelligence of its own and as Morkin nears, it will feel the approaching danger and bend a greater part of its force towards him. It won't affect him though, instead, the burden of its terror will begin to lift from the armies and commanders of the Free.

SELECTING A CHARACTER

At the beginning of the game, you have four characters under your control. These can be selected by the four function keys. LUXOR the Moonprince is F1; MORKIN is F3; CORLETH the Fey is F5 and RORTHRON the Wise is F7. When selected, the display will switch immediately to the LOOK option for that character.

To select other characters (which you must recruit to your cause during the course of the game) you must press the INST/DEL key. When you do this, a list of the other characters you control will appear, together with a list of the keys that will select them. Press one of these selections keys and the display will switch immediately to the LOOK for that character.

Once you have selected a character, your control will remain with that character until you select another. Selection can be done at any stage of the LOOK, MOVE, THINK and CHOOSE options.

HOW THE GAME WORKS

The game begins on the day of the Winter Solstice. Initially, you control Luxor the Moonprince, Morkin, Corleth the Fey and Rorthron the Wise. These characters all start the game at the Tower of the Moon in the Forest of Shadows.

During the day, you can move any or all the characters you control and any armies that are with them. The distance a character can move in one day depends on the difficulty of the terrain and whether he is walking or riding, as well as his state of health. You must learn by experience precisely how far you can travel under given circumstances. However, there is one important thing to remember: when you travel directly north, south, east or west you are moving just one league at at time: when you move northeast, northwest, southeast, southwest you are moving along the diagonal of a square one league, a distance of approximately 1.4 leagues. Therefore, this will take you longer and leaves less hours of daylight for the rest of your journey.

When a character has exhausted his hours of daylight, night will fall for him, and unless there are exceptional circumstances (the THINK screen will tell you if there are), he will not be able to do any more until the following day. You can still, however, move other characters under your control.

Once you have moved all the characters you wish to, you must press the NIGHT key. This lets night fall everywhere and signals the start of activities for the forces of Doomdark. During the night, Doomdark will move his characters and armies across Midnight and there will be a pause as he 'thinks'. Soon, however, a new day will dawn and you can command your characters afresh.

DO NOT FORGET TO PRESS THE NIGHT KEY (0) WHEN YOU HAVE FINISHED YOUR DAY'S MOVEMENT AND ACTION. IF YOU DO NOT PRESS THE NIGHT KEY NOTHING FURTHER WILL HAPPEN AT ALL!

ENGAGING IN BATTLE

Minor skirmishes involving individual characters and small war-bands are quick affairs and can take place at any stage throughout the day. Battles between armies, however, will not be decided until the day is over.

Because a battle between armies is such a major event, you will not be able to move an army to the same location as an enemy army by using the simple MOVE option. Such a move is always one of the special actions you can opt for during the CHOOSE

CONTROLLING A CHARACTER

As stated in the introduction, the Lords of Midnight is not a standard adventure game and controlling the characters does not require you to guess at the right phrase of command. Instead, you have four basic options, each available at the press of a single key:

1) LOOK < (Backspace Arrow)
On screen will appear a landscape corresponding to the view that the character sees in the direction he is looking at the time. There are also a few lines of text, giving the details of where he stands as well as a heraldic shield which identifies him.
During the LOOK option, you can turn the character to look in another direction by pressing one of the right compass keys: NORTH, NORTHEAST, SOUTHEAST, SOUTH, SOUTHWEST, WEST AND NORTHWEST.

2) MOVE (Spacebar)
The character will move forward in the same direction he was last looking. When he reaches his next location, he will continue looking in that direction and the LOOK option will reappear with a new landscape.

3) THINK (Return Key)
When the character is told to THINK, the screen becomes largely text and you are given more details regarding the character, any army he controls and the place he is in, than could be included in the short text of the LOOK screen.

4) CHOOSE (Restore Key)
The CHOOSE screen presents you with a list of special options not covered by the basic LOOK and MOVE options. It also lists the key you must press for each of these options. What special options are open will depend upon the situation the character finds himself in but will include such choices as searching, hiding, attacking an enemy, repairing defences and so on.

The CHOOSE screen will also reflect the personality of the particular character. All the choices you are presented with are only those the character would be likely to choose by himself. So the choices open to a cowardly character will seldom include brave deeds, the choices open to a greedy character will seldom include acts of generosity.

You can press the LOOK, MOVE, THINK and CHOOSE keys at any stage during any of the four basic options and the new screen will appear at once.

LOOKING AROUND

During your travels through Midnight, you will see many different things. This is a traveller's guide to some of the things you will see. All of these features of Midnight's geography may offer cover to an army.



MOUNTAIN
Moving across a mountain is exhausting and will take many hours.



CITADEL
A strongly fortified city which may harbour enemy forces or offer shelter to a friendly army. Storming a citadel will be a hard task.



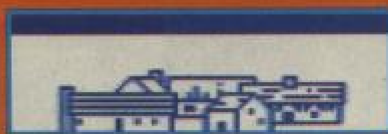
FOREST
Movement through a forest will not be swift. The minions of Doomdark, however, will find it doubly difficult for forests are the homes of magical fey who loathe Doomdark.



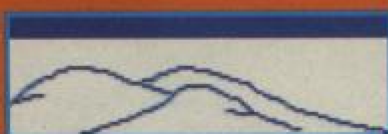
TOWER
The refuges of the Wise and almost impregnable to attack. Help may be sought at these, but will not always be granted.



HENGE
Built in the dawn of the world and possessing strange powers.



VILLAGE
Can offer shelter to the lonely traveller if the people are friendly.



DOWNS
Gently rolling hills which slow a traveller only slightly, but may conceal hidden dangers.



KEEP
The fortress of a minor Lord, a keep will offer protection against occasional raids but will not withstand a determined assault for long.



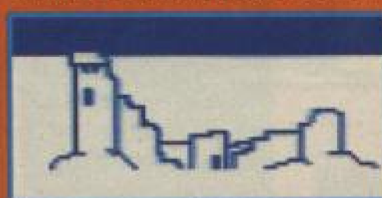
SNOWHALL
Quite large structures which many shelter hundreds if need be



LAKE
The remaining lakes of Midnight are fed by warm springs and have magical powers to heal those opposing Doomdark and the forces of cold.



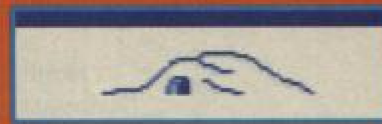
FROZEN WASTES
These surround Midnight and cannot be entered by anyone.



RUIN
Abandoned fortresses of former wars which may harbour dangerous things which can also provide some protection against attack. Ooooh err missus!



LITH
Ancient standing stones which often have magical powers.



CAVERN
Can provide a hiding place for you — or something else!

● As well as these features there are the Plains Of Midnight. Only on the plains will you actually see the banners and ranks of armies.



ARMY
A friendly army offers no hindrance to the traveller, but crossing an enemy army offers the gravest of peril. In mountains, forests or any other place armies take care to hide themselves.

As you explore, large figures may appear immediately before you. These are the warriors, characters or creatures that lie immediately ahead in the next domain. You do not always see all that lies ahead though. Wise travellers must be both bold and wary.

option. Some of the commanders you control may be so afraid that the choice to move them into battle does not even appear as one of the possibilities.

During the course of the day, you can move as many armies into battle as you wish. If you move more than one army into the same battle, the program will keep track of their times of arrival (which may influence the outcome of the contest). However, once an army or a character has been moved into battle, it will not be able to move again until the following day.

At dawn on the following day, the outcome will be known to your commanders. If the enemy has lost, his armies will have been destroyed in the night or have fled, leaving your armies and characters free to move. If the enemy has not lost, you have the choice of retreating with what is left of your armies or continuing the struggle for another day, possibly throwing in more forces. If, however, the enemy has won a decisive victory, when dawn breaks you will find your armies destroyed and your surviving commanders scattered; the enemy forces may have advanced far beyond the battlefield.

Many things will influence the outcome of a battle: the number of troops, the type of terrain, the quality of the commanders and of course, the strength of the ice-fear. But, as any warrior must, you must learn by experience.

THE MAP OF MIDNIGHT

The map of Midnight on the previous issue is considerably more detailed than that originally supplied with the game. Cartographers may prefer to make their own map as they go, for more challenge, but even our map doesn't show every detail.

THE FREE AND THE FOUL

On the day of the Solstice, at the start of the game. Doomdark's forces hold the north whilst the Free hold the south. Few of Doomdark's armies will be found south of the Mountains of Ithril and the Plains of Valethor. Of the major citadels, Doomdark holds Ushgarak, Grarg, Vorgath and Kor. The only armies of the Free to be found north of the Mountains of Ithril and the Plains of Valethor are in Ithrorn and the Plains of Ithril. Of the major citadels, the Free still hold Ithrorn, Kumar, Marakith, Shimeril, Gard and Xajorkith. In the east, the barbarian tribes of the Targ remain independent of both Doomdark and the Moonprince. In the west, save for the Citadel of Gard, the lands lie mostly empty and under no-one's sway.

The Fey are in loose alliance with the Free. They do not seek war but neither do they relish the thought of Doomdark overrunning Midnight. Their part in the War of the Solstice will be mostly passive. Their homes are the forests of Midnight and Doomdark's armies will not willingly be allowed passage through these. Corleth the Fey, however, should be able to rally enough of his people to his banner to form one army.

The Wise had isolated themselves from the world and live like hermits in their tall towers. Doomdark will not bother them so long as they remain withdrawn from the affairs of Men and most certainly, they will not aid him. In the right circumstances, it may be possible to seek their help and be granted it. Rorthron the Wise could prove a useful ally in this.

The Utarg of Utarg may be persuaded to bring the Targ into the war against Doomdark, especially if the armies of the Witchking are tempted or forced to trespass on his lands. If the ice-fear grows too strong, however, he may lend his loyalty to Doomdark.

Of the Free themselves, there are many Lords. Luxor should first set himself the task of seeking their loyalty, thus gaining

control of many armies. Most powerful are the Lord Marshals of the great Citadels but the Moonprince will find other Lords who will also bow to his command. He should not, however, waste too much time seeking out allies: there are others who will make fine ambassadors.

CONTROLS AT A GLANCE

<	Look
1	North
2	Northeast
3	East
4	Southeast
5	South
6	Southwest
7	West
8	Northwest
0	Night
Run/Stop plus Restore	Restart
Inst/Del	Select
Restore	Choose
Return	Think
Spacebar	Move
S	Save
L	Load
Y	Yes
N	No
F1	Luxor
F3	Morkin
F5	Corleth
F7	Rorthron

RUBICON DEMO

(21st Century Entertainment)

This demo takes you through the whole of the first level and is a great taster for a great game.

The basic idea is to shoot EVERYTHING as you run rightwards through the scrolling level. Some of the large mutants can only be killed by shooting them repeatedly in a particular place (eg the head) — they flash each time you cause them damage. Occasionally the scroll will stop and you won't be able to progress further until you've defeated an on-screen baddie.

Your agile hero can crouch (joystick down) and jump (up or diagonally up). Contact with mutants or their bullets reduces your energy level — shown by a white bar at the top-right of the screen. When you've lost more than half your energy you will turn grey. The end-level monster is a green monster with massive jaws and a tank turret! If you defeat this you may be asked whether you want to continue, if you press 'Y' you restart the level.

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POWERAMA

(21st Century Entertainment)

Deep in space a giant freighter is escorted by two scout ships.

'Scout 1 to Scout 2 — I'm picking up some strange objects on my scanner, they look too big to be ships, more like asteroids.'

You move off to investigate, but as you make visual contact you realise these aren't asteroids at all, but massive alien dreadnoughts! Before you can radio for help, an energy bolt hits your ship, disabling the radio and draining power from all systems.

You're alone in space with no hope of assistance, you must stop the dreadnoughts before they reach earth.

CONTROLS

Use a joystick in port two.

Choose a level to start on by moving the joystick left/right. (1 — easiest level, 5 — hardest.)

Press fire to start the game.

HOW TO PLAY

Shoot everything that moves, and all land bases. Fly over flashing squares to collect extra speed, extra lives or bullets bonus.

Avoid contact with alien ships and bullets to stay alive. At the end of each dreadnought, the ship comes to a halt and its final defences are thrown at you! These consist of a large alien hunter-killer ship that descends down the screen, spewing bullets at your ship. Try to hit this ship as many times as possible for a large points bonus.

If the hunter-killer ship fails to destroy you, you are then transported onto the next dreadnought to fight an even harder battle against the odds.

CREDITS

Written and designed by David Crummack. © 21st Century Entertainment 1986/91.





WINTER CAMP DEMO

(Thalamus)

Maximus Mouse is back! Following his out-of-this-world (to the moon, in fact) adventures in *Summer Camp*, he's now cooling off in Camp Nice'N'Icy. But once again he'll have to exert himself skating, canoeing, skiing and rock climbing in order to prevent an avalanche.

This demo is one of *Winter Camp*'s many sub-levels. Here, Maximus falls into an icy cavern — waggle the joystick left-right to stop him sliding into the water. And who else should be in the cavern but guest star, Clyde Radcliffe from *Creatures*! Clyde's in a musical mood and will tap out tunes on the icicles. Maximus must carefully study this, then repeat the exact notes in the right order (just like in the electronic 'Simon' game).

Incidentally, programmer John Ferrari is thinking of making this section trickier by making Clyde whistle the tunes — with no helpful icons indicating the correct icicles to hit! For further info on *Winter Camp* read the interview with John, somewhere in this issue!

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MEGATAPE MEDICS

Faulty Megatape? Fear not, just bung the sickly twin-spooler in a comfy jiffy bag and post it to us for rest and recuperation while we send you a sparkling, healthy new cassette. And the address is... *Newsfield, ZZAP! Tape Clinic 21, Ludlow, Shropshire, SY8 1JW.*

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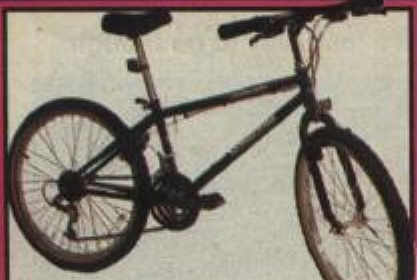
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RUBICON

21st Century Entertainment
£10.99 cassette, £15.99 disk

The demise of Hewson delayed *Rubicon*, but could not stop it. The meanest, slickest blast-'em-up since *Turrican II* has finally arrived on the C64 with an astonishing collection of radioactive mutants to shock, stun and basically tear you limb from limb. Stuart Wynne wraps himself in bacofoil for a quick blast.



● This Sumo wrestler tries to bring the house down, or at least lethal ceiling tiles, by pounding on the floor.

Koala Island was once the leading fortress of Soviet forces in the north — a barren posting continually below freezing point yet packed with more lethal hardware than anywhere else in the world. In the 1990s Gorbachev gave the USSR a more peaceful, less aggressive stance yet even he could not wholly dismantle this fearsome relic of the Cold War. Today, twenty years later, his failure seems likely to have fearsome consequences.

A few months ago a Soviet powerplant on Koala Island went critical, its containment dome ruptured and radioactivity was soon blowing over 300 square miles. Mass evacuation of Finland and much of the USSR was a massive undertaking — many thousands are already fatally contaminated — but this pales into insignificance beside the latest news from Koala Island...

Fantastic concentrations of radiation appear to have produced radical mutations among the local wildlife, scientific observers claim their intelligence rivals our own, while their aggression is phenomenal. Satellite pictures showing their investigation of mothballed nuclear weapons has plunged world statesmen into shock.

So step forward another long-haired, muscle-bound hero so hard he wears only a T-shirt and 501s even in the Arctic Circle! The scenario is a familiar one, and the game itself isn't that original, but both are executed with such panache that it doesn't really matter.

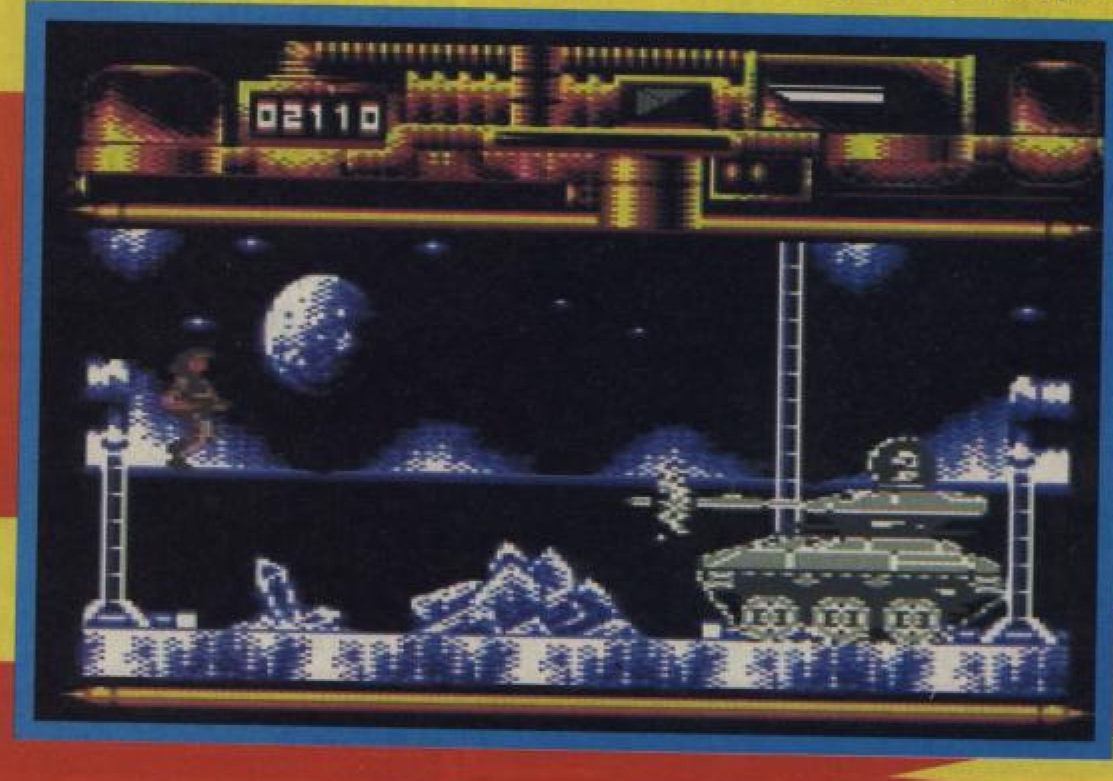
Each of the five parallax-scrolling levels are split into a series of sections where the scrolling is stopped until the aliens are defeated — rather like *Golden Axe*/*Alien Storm*, although the variety and imagination of the attack waves is far superior. Sometimes the aliens are no more impressive than a formation of fast-moving globes, more often they're such stunning opponents as huge jellyfish, leaping flames. Then there's the mega-monsters which you'd normally expect of the end of the level — in *Rubicon* there are so many the term loses its meaning. Personal favourites include a huge green blob that transforms into a giant before your eyes, a pink monster who pounding fists shake loose debris from the ceiling, and a couple of superbly engineered walkers. Also look out for an *Alien*-style face hugger — when that spidery monster gets a hold of you the old heart rate certainly soars!

The background graphics, boasting a slick parallax scroll, are generally quite good. The first level is set on the chilly surface of the island, the second takes you into a castle-like building complete with mines and a trapped beastie which you can free, and then ride! Level three is a weirdo one with some beautiful blue crystals and Gigeresque aliens, while level four is set in space with floating platforms and lots of electrical beams! The final level is in the caverns where you must find and deactivate the Soviet nuclear weapons. The mutations are at their most dramatic here, there are all sorts of fantasy-type creations. You also have to swim through a lake...

The graphic style is suggestive enough of *Hawkeye* to raise thoughts of *Bamboo*, the near-forgotten sequel, but in my opinion this plays a lot better than *Hawkeye* ever did. Okay it's just another 'march right and blast everything'-type game, but there's plenty of sections per level and the variety in both graphics and attack patterns is superb. I especially like the creature which you can free on level two and even the familiar bas-relief effect of level four's space station is somehow new. Graphics are top-notch throughout, although no sprite overlays are used everything looks quite sharply defined with bags of colour. *Rubicon* doesn't offer much that's new, but from the slick intro credits through to the neat control panel warnings, it's a professional product positively oozing quality.



● The tank flashes white in its death throes. There's still a long way to go though...





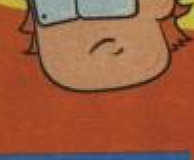
● **Ahh! After blasting this unnamed creature free of its cage you can ride it.**

Beat the last monster and just one question remains — after you've fought your way through the most radioactive place on Earth, been splattered with mutant blood and probably swallowed a fair bit of radioactive water, what's going to happen to you?

Standby for *Rubicon II: The Suicide Game*!

To help you stave off your death a little longer you begin your quest with three lives shown as circles near the centre of the control panel, just above them is you energy bar. If you lose a life you go back to the start of the section; die completely and you get one continue-play, restarting the level you're on. The control panel also shows your score, and below that there's a scrolling message panel, warning of mines, traps and also informing you what you've just picked up. There aren't that many pick-ups in the game, but by shooting complete enemy formations you can get such things as a jetpack (level one) and — most importantly — SW packs which enable you to defuse the nuclear stockpile at the end of the game.

To be honest completing the game probably won't take that long, your rapid-fire machine gun will make short work of most aliens once the stunning effect of their graphics wear off. Once you know what attack pattern to expect, counter-tactics are fairly easy to work out. Nevertheless the levels are big, packed with more mega-monsters than *Turrican II*. Urged on by a rousing Maniacs Of Noise soundtrack, this highly entertaining challenge will keep you playing for days. In short, a great blast-'em-up with more imaginative tricks 'n' treats than a couple dozen coin-op conversions!





● **This Gigeresque head is the final monster on Level Two — watch out for its extending tongue!**





● **This weird monster sporadically erupts flame and you need good timing to get past without being singed.**

● **Level Three and watch out!**



Credits

A Twisted Minds Program
Concept and programming: Fredrik Kahl
Graphics: Joachim Ljunggren
Music: Maniacs Of Noise

PRESENTATION 87%
Superslick, opening with stylish pics of the programmers, neat 'running man' animation while loading levels and a game-complete sequence. Multiload could be irksome on tape, but levels are fairly big and there's a continue-play.

GRAPHICS 92%
Great backdrops with superslick parallax scrolling, plus plenty of huge, imaginative aliens and a nice main sprite. Excellent.

SOUND 88%
A rousing Maniacs Of Noise soundtrack.

HOOKABILITY 90%
Extremely easy to get into, with nicely graded gameplay so you always seem to get further. Vast majority of level-sections can easily be defeated once you work out the right tactics.

LASTABILITY 90%
Five levels aren't that many and we've already got to Level Three, but they're all pretty big and even if it doesn't take you months to complete you certainly get value-for-money in a continually surprising and entertaining challenge.

OVERALL 88%

A dazzling arcade experience!

Discoverin[g] 3D CON[S...]

The Freescape series is having a new lease of life with the Virtual Worlds compilation reviewed this issue. Now the master program itself, the *3D Construction Kit* has become available, allowing you to create your own Virtual Reality. Robin Hogg is in a world of his own...

3-D has always been the bane of C64 games, the speed just hasn't been there to cope with line calculations, much less the solid/filled polygon style of Freescape games. Programmers have faced the nightmare task of mass line calculations, object positioning and rotating, shading of the object and of course trying to keep the speed up. Incentive solved a lot of problems for themselves by creating a construction kit to design their Freescape games and it's a more user-friendly version of this that you're reading about now.

With the *Construction Kit* the novice can set up polygon shapes and walk around/in them in a remarkably quick time and all thanks to the powerful Environment Editor, where all your ideas take physical form. Using the exceptionally user-friendly control panel a variety of preset objects (cube, pyramid, hexagon etc) can be built, customised (using the shrink/stretch command) and then moved into position extremely quickly. An important preset object is the Sensor which acts as a trigger for Condition Editor-created actions based on the player's position (the Sensor could be defined to fire at the player, move/destroy an object, print a message etc).

Objects can be made to represent items to pick up, walls, deadly robots, a World War I biplane, you name it, it can be created and put into the game quickly and easily. In fact it's so easy to use that in the time it takes to read this sentence you could have anything from a multi-storey car park to a church built and ready for implementation — it's that quick! Alternatively, you can take a look at the free demonstration video supplied with the utility to see a garden shed brought to computer life, polygon by polygon.

To make sure a construct's position remains consistent (when building a wall passing through two areas for example) the X,Y,Z and yaw, pitch, roll co-ordinates are constantly displayed. A useful time-saving facility allows you to stack shapes on top of one another so you can build that block of Virtual Reality Flats in a matter of seconds without moving position.

By building doors or teleports you open up the game's potential enormously and it's possible to produce 50-plus puzzle-filled locations within the 5K available. Unfortunately, the C128's extra memory isn't catered for but memory is used efficiently and anyway 50-plus locations is enough to rival any of the Freescape games. Typical memory usage goes from 10 bytes for a Sensor up to 28 bytes for a Hexagon — surprisingly, it's more memory efficient to create a pyramid than a 2-dimensional triangle.

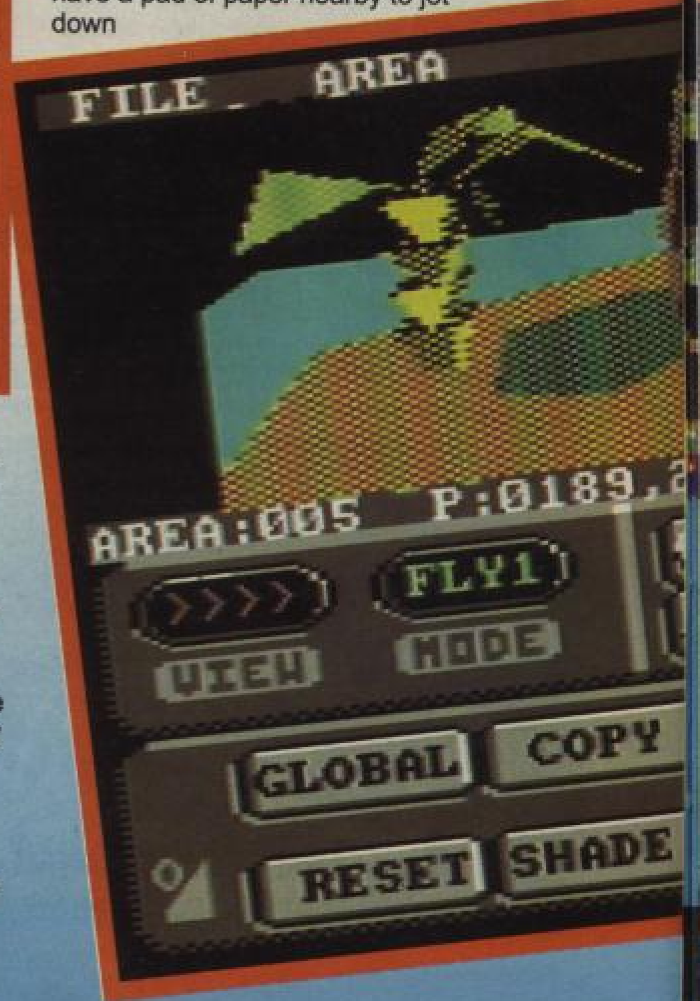
Due to memory constraints a notepad facility was omitted so it's essential that you have a pad of paper nearby to jot down



● The things you have to put up with when you're designing games!! We're in ROOM 9 and the Sensor needs a change of shade, hence the shade palette. Now someone tell that Sensor to stop firing at me!



● Rob's gone all green as we test out the overall colour scheme with a few test blocks in the foreground of the house's garden. Note the green experimental shade on the middle block on the right and the nuclear missile in the front ready for blast-off.



ng the new world! STRUCTION KIT

Incentive/Domark, £24.99 Tape, £24.99 Disk

object data, the role of locations, message numbers, interaction of puzzles etc. The lack of a useful disk directory facility is also due to memory constraints.

Game memory can be greatly saved by defining object graphics used several times in the game as GLOBAL objects. Similarly, by making unseen sides of objects transparent or creating invisible forcefields valuable game speed can be preserved. Both are extremely useful facilities if you're planning to construct a *Dark Side 2*!

Another neat feature allows you to change the window size of your game, the smaller the size the faster the game. Speedwise the *Kit* is respectable, on a par with *Total Eclipse* and *Castle Master* but admittedly the C64 isn't the primary machine for polygon manipulation. Obviously things slow down when you have more extravagant shapes on screen but as long as you design everything carefully then you won't be disappointed.

THE CONDITIONS OF THE ENVIRONMENT

Once your polygon opus has come to life you can save it to tape/disk and then load up the Condition Editor. It's here that you begin to build the game logic and interaction between player and the new world. The Condition Editor is a sophisticated utility allowing you to create extensive subroutines to function when the player performs actions and certain conditions are met.

'What you get for your money is a sophisticated, user-friendly utility which will please game designers no end.'

Conditions are split into three types, LOCAL (applying to a particular location), GENERAL (applicable to the game as a whole) and PROCEDURES which, like the memory saving GLOBAL objects used in the Environment Editor, can be created once and then used again and again. Memory is used efficiently with all of one byte used for each command, variable or address used.

Up to 112 variables (plus 16 preset variables) can be used to hold the positions or status of objects and events in the game and that offers the user the chance to create a considerable number of puzzles. The ability to create and call up messages gives your potential masterpiece a lot more depth.

A slight niggle crops up if you want to create a nested IF routine (ie an IF check within an IF check) when creating a condition. As the manual points out, you can't do this, but this is overcome with PROCedure CALLS. This restriction actually benefits the user by making sure the commands don't get too complex with multiple IF...NEXT loops all over the place, avoids fatal infinite loops and at the same time prevents the game from slowing down unnecessarily.

Vehicle control and command is possible with two types of flight alongside the usual ten-toe travel. 12 sound effects have been included (well, 13 if you count the silence effect!) and full 16-colour shading is allowed. However as with the Freescape games themselves, you can't have any moving objects — although you could possibly simulate it by using the redraw function.

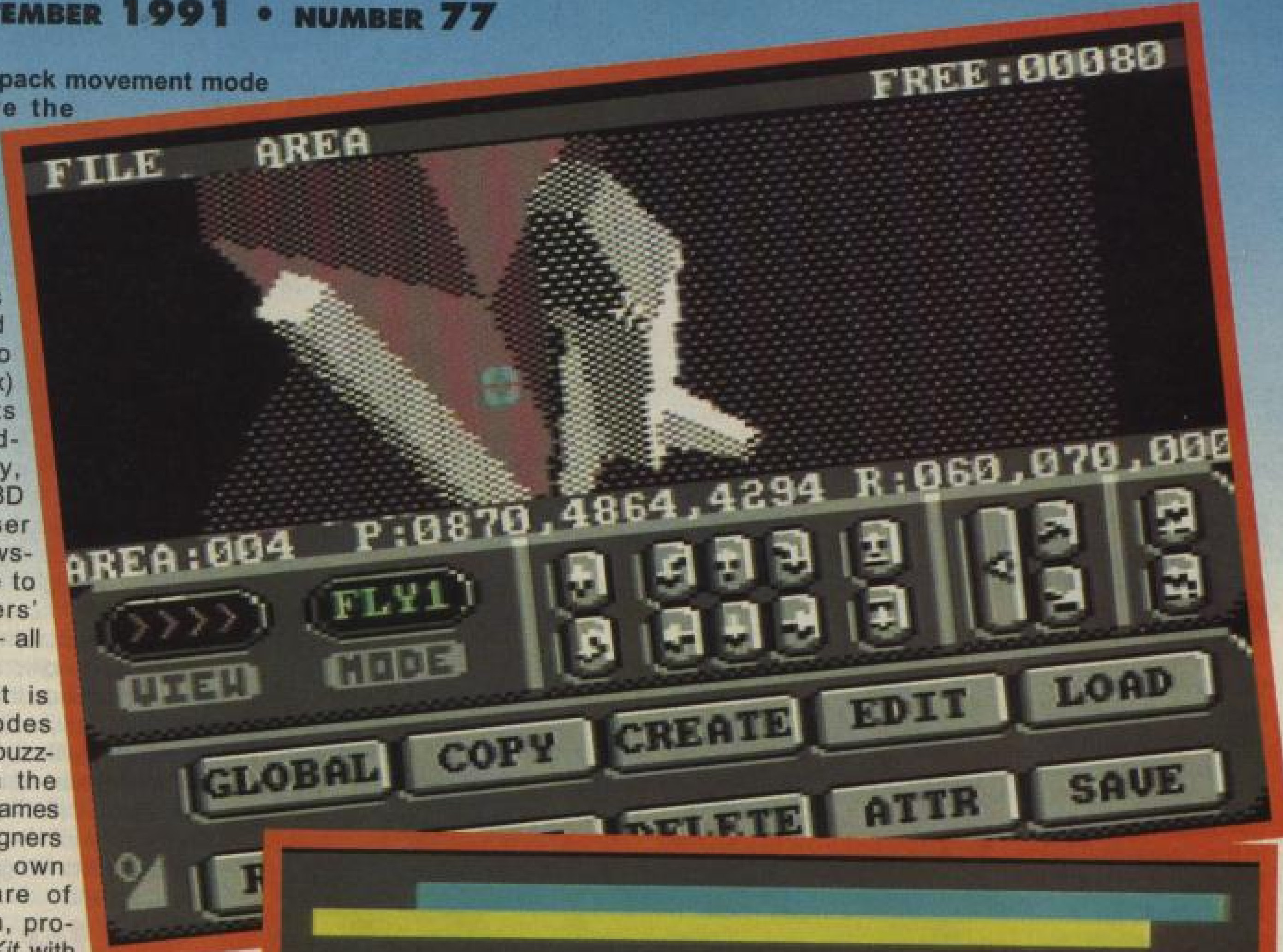
Obviously some knowledge of BASIC's structure makes life easier when you're using the Condition Editor but the

● Aaah, away from the pressures of deadlines with a ZZAP! to read by the palm tree, but not a bounty bar in sight. Robin creates his own Virtual Desert Island.



● In Freescape no-one can hear you scream and this 'little' GENERAL condition routine Number 3 kills you off if you fall too far/get crushed by falling Freescape blocks or, as in this case, run out of energy. (Complete with PRINT, DELAY and SOUND commands to add to the 'You're Dead' presentation)

```
CMPV     000 013
IFEQ
THEN
ELSE
END
ENDIF
IFFALL
THEN
SETV     001 013
REDRAW
SETV     009 120
REDRAW
GOTO     001 015
CALL     011
PRINT    019 010 014
DELAY    255
ENDIF
IFCRUSH
THEN
ADDV     005 008
ADCV     000 014
SYNCSND  005
ENDIF
CMPV     000 014
IFGT
THEN
SETV     254 008
SETV     001 013
GOTO     001 015
REDRAW
CALL     011
PRINT    020 014 014
SOUND    007
DELAY    255
ENDIF
END
```

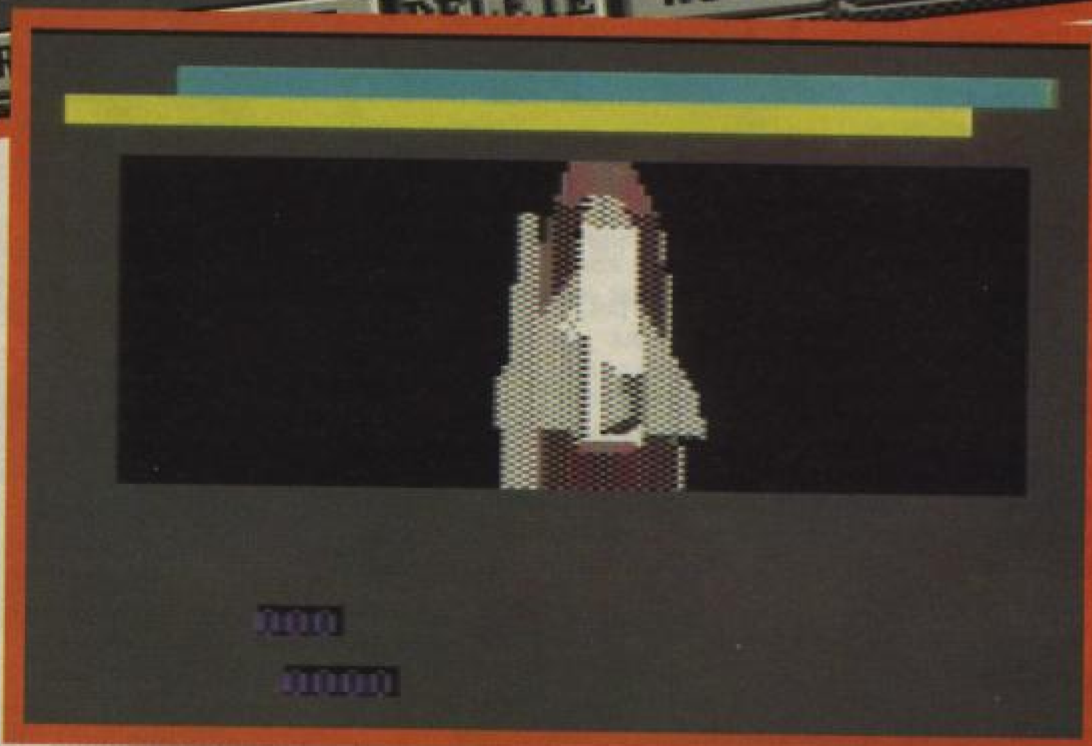


● Using the FLY1 jetpack movement mode to ascend to above the space shuttle. Sophisticated polygon shapes like this are pretty but don't half slow things down!

command input is carefully controlled and the manual easy to follow (despite no index) — full marks to its author Mandy Rodrigues. (Incidentally, Mandy has set up a 3D Construction Kit User Group offering a newsletter and the chance to try out other Kit users' routines and games — all for £12.)

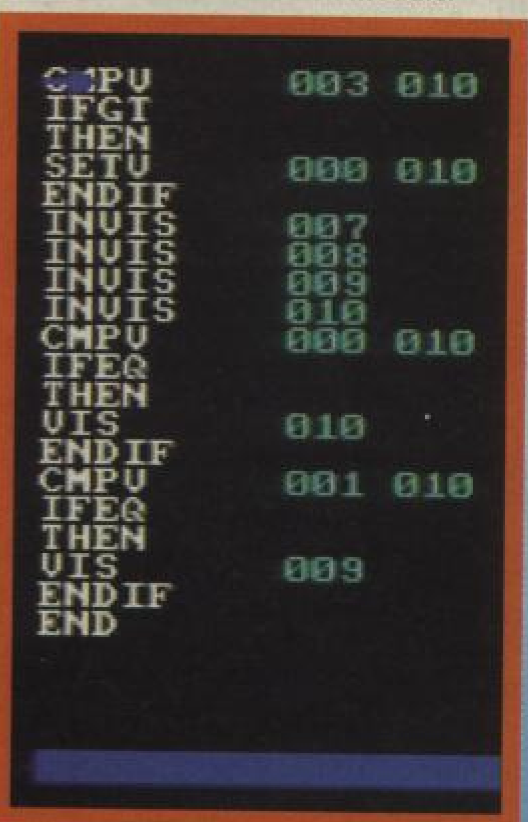
The command list is considerable and bodes well for the variety of puzzles that'll appear in the dozens of Freescape games that you budding designers will construct. Your own Freescape demos are of course public domain, providing you credit the *Kit* with your game's creation.

Once your masterpiece has been physically created along with its logic code, you can access the Compiler to bring it all together on one blank destination disk. If you have *OCP Art Studio* you can create your own borders saved out as multicolour lo-res bitmap files for that personal touch. Just make sure the border has spaces for the instrument panels that you've created for your game. Unfortunately, short of compiling the whole lot there's no quick way of checking that the border graphic and the instrument panels are in the correct



● Testing the game from within the Environment Editor. Out of the front window you'll see your escape Shuttle ready for launch.
Note the two numeric read-outs on the left side of the instrument panel and the time remaining/energy bars at the top. You can't get to see the *Art Studio*-created border from within the Editor hence the drab status panel here. You'd have to compile the whole lot to see them both together.

● An example comparison procedure, checking variable object 10 and modifying its visibility status. This procedure is executed with the command CALL from within either a local or General condition module.



position — best work out what instruments are to be used, draw your border and compile just the two first before working on the game itself.

Small niggles aside, what you get for your money is a sophisticated, very user-friendly utility which will please the Freescape fans and would-be game designers no end. The *Kit* gives the user to chance to create a puzzle-rich environment game offering a strong, long-term challenge which with a lot patience could even rival the existing Freescape range. It may not appeal to the *SEUCK* user as it's a lot more involved and relies on the old maxim that 'you get out of it what you put into it'. According to Incentive you can probably get around fifty rooms with a fair few puzzles and objects. *Driller* itself wasn't a massive game and you'll have to juggle graphics, the number of rooms and the quality of puzzles within the size of the C64's memory using your own best judgement. For serious projects mapping everything out ahead of time is vital — especially as the *Kit* has a tendency to crash completely if you exceed memory size while working on something! But if you're into the Freescape games this is a unique opportunity to exploit the technology to your own ends.

Having played with the *Kit* for a good while, I'm still amazed that even with minimal experience you can start creating a game so quickly. It's just a shame I didn't have the time this issue to create a masterpiece for the Megatape (coming soon, *A Trip Round ZZAP! Towers — The Freescape Way!*). If you like Freescape, you should get this immediately. It's well worth the money — but where does Freescape go from here?



RRAP.

● Your chance to spout forth on the C64 world...

Cor, it's hot today. A real scorcher. On days like these I have take extra care to protect my ultra-sensitive skin. But forget Factor 20, or even sunblock — it's two paper bags on the head time! If you've got a delicate complexion like mine, I'd advise the same. Wear paper on holiday and you could set a new trend for beachwear. I'm currently working on a paper bikini but as yet I haven't found anyone brave (stupid) enough to wear it, let alone go swimming in it.

SO CRUCIAL

Dear Lloyd
I thought I'd just write to say what a great job you're doing. ZZAP! definitely stands out.

I think Kev's award system (ish 74) worked very well and it sure was accurate.

I'd like to congratulate you on your Megatape, it really does just get better. I especially liked the demo of *Turrican 2* and I have played it endlessly (although the power block at the start is not there).

I would also like to ask some questions:
1. Just how do you do it? ZZAP! is crucial!
2. Is *Hard Drivin'* really that bad?
3. Is *Navy SEALs* planned for tape? (I can't find a cartridge version for the C64 anywhere, can you help?)

I also really appreciated the maps and tips for *Last Ninja 3*.

A friend purchased it recently and it is totally awesome, radical, crudatious etc.

Ta very much pal, much thanks
Yours ZZAP! adoringly
Martin Hunter, Scotland

● 1. I don't know, it just happens.
2. It's so bad it should have been called* Phil's Drivin'*!
3. No, it won't be appearing on tape. But you can order a cart from the Zzuperstore and save yourself two quid into the bargain!
LM

CHANGING OVERALLS

Dear Lloyd
I have been reading ZZAP! 64 (The Best C64 Mag) for quite a while and I always wondered if the overall rating of the games in 'Budget Blitz' is different to the overall rating of the games at full price, eg compared to the price. Please, please please, could you print this letter in RRAP! for I am dying to know the answers.

Do you know if the rest of Ocean's forthcoming games are only coming out on cartridge? It seems to be that they are.

My pals (also ZZAP! readers) say that cartridges give better graphics than cassettes. Is this true? If so, why?

I have to get back to my computer now because *Turrican 2* has just loaded.
Yours 'RRAP!'INGLY
Dominic Kennerley, age 12, Oldham.
PS. Could I say hello to Peter Maguire who is a regular ZZAP! reader?

● The budget 'Overall' ratings do take account of the lower price, with rereleases occasionally scoring more than they did originally on full price. On the other hand if they've become dated then they might score less, despite the lower price.

Toki is the next Ocean cartridge release, but after that we have no news of anymore carts.

The C64's graphical capabilities are unchanged by cartridges. The only graphical improvement cartridges can bring is extra variety as new graphics can be loaded in almost instantaneously. If the same game was on cassette (or even disk), the programmers might well compromise on the number of graphics to avoid a painful multiload.
LM

ONLY JOKING, OR AM I?

Dear Lloyd
A few weeks ago I was flicking through ZZAP! number 14 when I came to page 33 and the Challenge. Lo and behold on this page there was a photo of the four prats who would take part in the gameplaying. It was that fat git King, that Welsh git Hogg, some Corky git from CRASH and yes!! It was the one and only Vic Reeves. I couldn't believe it. Then I found out it was another tart from CRASH. I was well disappointed. Anybody could have made the mistake but surely I wasn't the only one who noticed this utterly incredible similarity.

I'm off now so thanks for the great mag (I'm glad that blooming Amiga perished from your pages) and keep up the good work. I had some really boring questions for you but I didn't bother as you get enough of them. Anyway they say end with a song. 'And now the end is near...' I don't know the rest. Byeee!!!
Frankie Sinatra aka Daryl 'my way' Carpenter, Dursley, Glos

● I showed your letter to Nick (Vic) who immediately started ranting, 'You wouldn't let it lie! You WOULDN'T let it lie! YOU...'

Obviously there's no resemblance whatsoever. But have any other readers noticed uncanny likenesses between the reviewers and well-known celebrities? Or do you yourself look like anyone famous? Send in a photo! I'll give a prize for the best one.
LM

ZZUPER ZZAP!

Dear Lloyd
Getting rid of the Amiga, from ZZAP! was a smart idea because:
A) C64 owners will be dedicated to you now and
B) Amiga owners were probably a bit fed up of tapes every month, plus there's enough Amiga mags to get to the moon and back anyway.

The price increase was inevitable but not too harsh and with a box on the cassette, it helps.

The tape itself is great, with games like *Bombuzal*, *Slayer* and *Iridis Alpha* you can't really go wrong — buying a few more games wouldn't go amiss, seeing as Speccy mags have at least eight games on the front.

The presentation in ZZAP! is great with tons of colour.

The cheats section is brilliant, with original tips (the other mags copy them). You can't fault it.

Keep the budget section up because budget games are more popular than full price.

Overall, keep up the excellent work and I would be monstrously chuffed if this got printed, but no doubt it won't.
See ya.
AJ Robinson, Hull

● Thanks for all the praise (I can already feel my head swelling). As for the number of games on the cover, the number of professional titles is restricted by agreement with the software houses' ELSPA organization. A good thing really as their cost can force pages to be dropped from the mag, as with CRASH, and software houses believe it harms the sale of their full-price games.
LM

SQUASHED UP BUT NOT UGLY!

Dear Lloyd
I have two points and one suggestion to make about the *Creatures* series.

First point: When you diaried *Creatures 2* for the very first time (the issue before the last) the abbreviation of CREATURES was 'Clyde Radcliffe Exterminates All The Ugly Repulsive Earth-ridden Slime'. It is, in fact 'Clyde Radcliffe Exterminates All The Unfriendly Repulsive Earth-ridden Slime'. (Unfriendly instead of Ugly).

Second point: In Issue 63 in Creature Feature there was a picture of the Rowlands bros and underneath it said that John Rowlands was on the left. Codswallop! There is a difference with the bros. Steve has got a squashed up face compared to John's wide face. The person on the left showing his hairy, smelly armpits had a squashed up face so it was Steve that was on the left.

Now my suggestions: This suggestion is for the *Creatures 2* title screen. You know in *Creatures* the grey creatures walk into the middle of the screen and the 'CREATURES' sign (logo) squashes them? Well, in *Creatures 2* you could have the same thing, instead when the whooshing falling sound of the CREATURES logo comes the grey things smile and side-step to the right a couple of places. The CREATURES logo falls down, missing them and the grey things smile with accomplishment. Then there is another falling whooshing sound and the grey things get squashed by the '2' instead! Two cranes then come along and lifts up the two logos and the grey things (still squashed) walk off the screen to the left fuming!
Daniel Winch, Gravesend, Kent

● ***What a great idea! I'll pass it onto the Rowlands. By the way, you're right about 'Unfriendly' in the* Creatures *title and Steve's squashed up face! The person who made these embarrassing mistakes has asked to remain anonymous (it's all right, Ed, you can relax!).***
LM

LOOKING GOOD

Dear Lloyd
I have just read the new-look ZZAP!. Now how can I describe ZZAP!??? Oh yes...GREAT, FANTASTIC... (in fact at this point the objectives were just breaking down the door to get into this letter).

Anyway enough of this frivolity, down to the matter. Will you please answer these questions:
1. Was *Death Wish III* ever released on the C64?
2. If so, is there any chance of getting hold of a copy?
3. When is the *3D Construction Kit* going to be released?

I hope you will print this letter.
Darren Chenery, Hailsham, East Sussex

● ***Glad you like the new-look ZZAP!.***
1. Yes, but it wasn't very good.
2. It's probably been deleted by now.
3. Hopefully there should be a review this issue.
LM

DIZZY SPELL

Yo Lloyd
Hi there chaps! I'm writing to ask you about the cheat for the C64 version of *Magicland Dizzy* (Issue 73). First of all you said something about a reset switch. What is it? and where is it? Also in the previous issue, you printed the solution, and map, but where is this 'Hot Water Geyser?' On the subject of Dizzy, is there any cheat for *Treasure Island* or even *Fantasy World Dizzy*? Please please please (X100) could you print my letter, I'd be very very grateful.

I'd also just like say, that ZZAP! is totally brilliant, and keep on with the brill Megatapes. They're definitely 'MEGA'. Also the reviews are great but as someone said in ZZAP!'s previous issue, the percentages could be more accurate. Anyway. Well done!
Debbie Hopkins (ZZAP! fan!), Liverpool.

● ***A reset switch is a tiny little device that fits in the back of the C64 — when pressed it allows you to enter pokes plus an SYS command to return to the game you were playing. You should be able to get one from your local computer shop or, if not, try Datel. Also, most utility cartridges (eg Action Replay) have a reset switch built in, as do C128s.***

The 'Hot Water Geyser' is apparently 'over to the right'. Sadly Corky hasn't yet got any cheats for* Treasure Island/Fantasy Dizzy. *As for the percentages I think we get it right more often than anyone else, it's just that we admit our (very rare) mistakes.
LM

Letter of the Month

MORE CHARTS

Dear LLoyd
At last! After hours and hours of neck-straining, stiff-back-inducing work, it's finished. What?. I hear you cry! Well, seeing as us readers have recently been treated to the complete ZZAP! index 1985-1990. and seeing as I have exams very soon, I thought I would spend the few hours left to me for revision in producing... wait for it... yes, you guessed it, it's the `complete software charts, 1985-1990!'

These numerous hours were spent laboriously going through the index, writing down each and every game percentage for the C64 under the appropriate company, and then processing the results so that anyone who's anyone (ie all the ZZAP! readers) can gaze at them in awe and amazement, and then wonder what sort of prat spends revision time undertaking such futile work!

Well, the answer is, of course, yours truly. Anyway, enough of this idle banter. Before I reveal those long-awaited charts, I must explain the two methods I used:
1. The percentage method — pretty simple really; just add up all the percentages and divide by the number of games.
2. The points method — each game scores between 1 and 5 points: 1 point for a mark between 0 and 20%, 2 points for a mark between 21 and 40%, and so on.

The one stipulation was that all companies included had to have produced at least 10 games (for 'FULL PRICE' and 'BUDGET' games) and 6 games (for 'THINK INDEX' games).

Now the time has come (cue drum roll). I proudly present... the Phil King show!!??!!

FULL PRICE TOP TEN

COMPANY	AV %
1. SYSTEM 3	89.7
2. THALAMUS	88.8
3. SSI	82.7
4. HEWSON	79.9
5. MICROPROSE	77.6
=6. ELECTRONIC ARTS	72.3
=6. ACCOLADE	72.3
8. MIRRORSOFT	70.4
9. OCEAN	70.1
10. RAINBOW ARTS	69.3

COMPANY	PTS
1. US GOLD	506
2. OCEAN	304
3. ACTIVISION	251
4. FIREBIRD	205
5. GREMLIN	190
6. ELECTRONIC ARTS	135
7. VIRGIN	120
8. ARIOLASOFT	114
=9. HEWSON	85
=9. DOMARK	85

THINK INDEX TOP FIVE

COMPANY	AV%
1. RAINBIRD/MAG.SCROLLS	89.2
2. LEVEL 9	86.9
3. ELECTRONIC ARTS	84.3
4. SSI	83.5
5. INFOCOM	79.9

COMPANY	PTS
1. SSI	119
2. INFOCOM	104
3. LEVEL 9	54
4. US GOLD	54
5. CRL	44

BUDGET TOP FIVE

COMPANY	AV%
1. THE HIT SQUAD	70.1
2. KIXX	66.5
3. ENCORE	66.3
4. FIREBIRD/SILVERBIRD	62.9
5. MASTERTRONIC	58.3

COMPANY	PTS
1. MASTERTRONIC	262
2. FIREBIRD/SILVERBIRD	181
3. HIT SQUAD	131
4. ODEMASTERS	120
5. ENCORE	117

JM Hurrell, St Austell, Cornwall

● ***Thanks JM. Very interesting reading.***
LM

SOFTWARE

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3D CONSTRUCTION KIT		17.50	17.50
ATOMINO	NEW	7.50	N/A
BACK TO THE FUTURE 3		7.50	10.99
THE BALL GAME	NEW	7.50	10.99
BATTLECHESS		N/A	11.99
BETRAYAL	NEW	N/A	13.99
BRIAN CLOUGH FOOTBALL FORTUNES		6.99	9.99
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3.5 DRIVE

Dear Lloyd
Can you get a 3.5-inch disk drive for the C64? If so, where from? I know there is no software on 3.5″ format but I need a cheap storage medium.
N J Stockbridge, Ipswich, Suffolk

● ***There was a 3.5″ drive for the C64, but it never took off. I've no idea where you might find one now.***
LM

I WANNA TELL YOU A STORY

Dear Lloyd
I just thought I'd write (for the third time) and tell you my heart-wrenching, tear-jerking story... about six years ago my friend was given a Commodore 64 computer, he had such amazing games as *Kikstart*, *Flight Of Icarus* and the one and only *Yie Ar Kung Fu*. Needless to say, I was hooked and I began the ultimate quest: to get under 5 seconds on the water works course in *Kikstart*.

Years passed and I moved to another part of Scotland; into Spectrum territory! But I still remained a Commodore 64 supporter. I pleaded with my parents to buy me one, they refused. In 1988 we moved to South Africa and the phase passed, I forgot all about computers for a year. Then I became an arcade fanatic for several years, taking me up till last year when I again became interested in computers. By this time IBM PCs were in vogue but I still wanted a Commodore 64.

I woke up on Christmas morning 1990 to find a beloved Commodore 64 complete with disk drive, printer and word processor as well as *The Untouchables* and *Batman*. I immediately loaded *The Untouchables* and was blown away by how the sonics and graphics had improved since 1985ish. Unfortunately not all the games are up to such a high standard, but the majority are. I am the only Commodore 64 owner in my area (the only other 'Commies' around here are the Russian kind!), all my friends have IBMs, and one pathetic pleb has a Spectrum, and they all say that Commodore 64s are crap but I just point out its advantages and wish every known virus on their IBMs.

I'd finally just like to thank you for a great magazine, you're doing a great job lads, keep it up.
Darren 'Snowy' Logan
PS. Please print this letter (grovel, grovel, whine, whine!).

● ***I do love a story with a happy ending.***
LM

IRIDIS OMISSIONS

Dear Robin Hogg
Here are a few things you left out of your instructions for *Iridis Alpha*, which was featured on Megatape 18. Firstly, it has two pause modes. Made in France, the first pause mode is accessed by pressing F1. By pressing the 'M' key you can lay mirror things and they will reflect the beam. The object of the game is to hit the round object. Now, this pause mode has it's own pause mode. DNA, a demo that first appeared on Compunet. This can be accessed by pressing the asterisk (*) key. This is just visual entertainment (like *Psychedelia* and *Colourspace*) and you can edit the various parameters.

If you load up *Iridis Alpha* and want to use DNA without actually playing the game just reset the computer and type: SYS 3376

This will call up the DNA part without the need to go through MIF or *Iridis Alpha* itself. To get back to the main game just press the asterisk key and type: SYS 16384

On the high score table you can move the wee icon next to the top high score up and down using the joystick, and by pressing space you can see their progress chart.

By the way, my high score on *Retrograde* is 4,477,700. Quite good eh? The secret is to spend about an hour just shooting things on level one, building up money, points and lives. Once you have around a million points you should have loadsa lives and money to make the rest of the game fairly simple.

I have *Frankie Goes To Hollywood*, a quite excellent game and I have never managed to finish it. I can get quite far but eventually I just walk around with nothing that I can do apart from going into the Pleasuredome, a place I find impossible to map. Please help, as it is one of the few games in my collection that I haven't finished.

Also, do you have any music hacks for the game, there are some very good renditions of old FGTH classics in that game.

Finally, a few suggestions to improve your mag (I did have a big list but since you have undergone a transformation with your new look it is now a very short one).
1. bring back Thingie, Rockford and Big Nose, the margins haven't been the same since they've gone.
2. Cover PD software. The standard of some of the demos is unbelievable, one of my favourites has fast 3-D filled vector graphics which look like they are being done on an Amiga!
3. Produce a special disk for disk owners once in a while. You wouldn't have to put it on the cover, you could put tokens in the mag which could be saved up and sent off for a disk full of new game demos and past games. You could charge about £5 for it. I'm sure the rest of your disk-owning readers wouldn't mind paying this. I know I wouldn't.
4. Extend the tips section. Or even better put pokes on the Megatape, I've seen it done in Spectrum mags so why not with ZZAP!?
5. Bring back Gary Liddon! Or maybe just bring back his section of the mag, a bit for the more technical minded.
6. Put *Elite* and *Paradroid* on the Megatape.

Oh dear, I've just spotted that my printer ribbon could be about to go. I'd better print this out before it does.
Andrew Cooper, Kildary, Ross-shire
PS. I know some of this letter should have been addressed to Lloyd Mangram but I can't be bothered printing out two letters.
PPS. I was going off ZZAP! until this very issue (no 74). The new look is absolutely brilliant.
PPPS. Didn't Rangers do well against Aberdeen?
PPPPS. Didn't Motherwell do well against Dundee Utd?
PPPPPS. Didn't Spurs do well against Notts Forest?
PPPPPPS. Is footy Phil missing *Kick Off 2* now that you've gone 64 only or have you kept an Amiga in the office?
PPPPPPPS. I think I'm developing a stammer.
PPPPPPPPS. I know it's from The Mary Whitehouse Experience but it's such a good line.
PPPPPPPPPS. Please print my tips about *Iridis Alpha*.
PPPPPPPPPPS. I've run out of space on my word processor to type this so I'll say goodbye.
Goodbye.

IN THE PICTURE

Dear Lloyd
My ol' tall cock sparrow (sorry about the lined paper) I'm probably ZZAP!'s most dedicated reader. I've been reading your mega-mag since I was six, I'm now eleven so, er do I win a prize? Please, pretty please, pretty pottafiller please. Anyway Lloyd, my ol' fozzberry flop, I would like to raise a few points, suggestions and eggy smelling parps. Right, on with the letter:
1. Are those infra-red joysticks any kop?
2. Which is the best disk for the C64?
3. I challenge Phil to a game of *MicroProse Soccer* on the C64, I've won 7 world cups.
4. Have you flushed Ken D Fish down the toilet?
5. Is Phil as fat as Gordo was?
6. *CJ* was NAFF!
7. I'm glad to see the Amiga's gone, the C64 was here first.
8. Hope you like the ZZAP! FC team picture.
9. What about an arcade reviews section?
Mark Steel, Rotherham, South Yorkshire

1. They're all right until the batteries run out!
2. I take it you mean disk drive, in which case there's only the official Commodore one still available.
3. He says he needs more training before he takes on a challenge. The chicken!
4. I didn't know he was in there — honest! Anyway, he's now swimming happily in the clear brown water of Ludlow's River Teme.
5. Talk about 'pinch an inch', Phil's spare tyre would fit a dumper truck — come to think of it, it already does!
9. There was an arcade feature last month and there'll be more round-ups in the future.
LM

● *Any more PSes and my 'P' key will wear out!*

New tips person Corky says he doesn't know how to complete* Frankie Goes To Hollywood. *Typical. So I've decided to look up the tips myself. They're in Issue 7 (that's almost six years ago!) and say: 'To enter the centre of the Pleasure Dome and become a real person you need a perfect score of 87,000 and 98%. This means that you must have solved the murder, completed all of the games, opened the entrance to the Pleasure Dome and shot all of the sparks within, taken every object be it useless or useful, used all relevant objects such as pleasure pills and videos, filled the bowl with milk and given it to the cat and solved the ZTT puzzle amongst other things. Then, and only then, will Frankie say... BANG!'

1. If only we knew where they were.

2. Ed is contemplating an irregular PD column. What do other readers think?

3. I don't know about the technicalities of doing this, but it sounds a good idea.

4. We're working on the 'pokes on a tape' idea.

5. Again, Ed's thinking about this one — there could be an irregular round-up of hardware and utilities.

6.* Paradroid *was planned but couldn't be put on the Megatape due to legal difficulties.* Elite *will probably appear on budget before it's ever cover-mounted.

PS. Phil was still thrashing everyone on* Kick Off 2 *until the joystick port on the office Amiga wore out and the* Kick Off 2 *disk mysteriously disappeared. He now thrashes everyone on* MicroProse Soccer*!

LM

NO JOY FOR WAGGLER

Dear Lloyd

I have a few queries (ooer!)

1. The cheat mode for *Creatures* where you waggle the joysticks in Issue 71 doesn't work. I waggled for half an hour, and nothing happened. Is there another cheat mode or was it a (sick) joke. Please ask Robin.

2. Finally every generation has had its craze. Ages ago, the conker, not so long ago, radio, and now, we (the kids), and quite a few adults, the computer! A lot of adults and parents are jealous and the computer makes their conker look rather puny, so because of this they make up stories about computers rotting brains and other such things. While this is true of a small minority. I am not a mindless cabbage, and I know what I am on about as an owner of four computers (Commodore 64 the best!, Atari 2600, Commodore +4, and Nintendo).

3. Definitely finally, well done for staying with the mag since the beginning! (I've got every issue.)

4. Definitely, definitely the end! Arthur Ennimore is my kinda loony!

5. Hi to: Steven Scott, Andrew Burgess, and Scott. (Don't know his last name)

I've sent 5 letters, and none have been printed, so please, please print this.

Yours most loyal, and biggest (grovel) fan

Chris Boyd, Liverpool

● ***1. I've seen it work. You can't be waggling fast enough!***

2. Don't knock conkers — at least not until you've hardened them with vinegar!

4. Yes, he will be sadly missed.

LM

THE HISTORY OF COMPUTING

Dear Lloyd

I am compiling a project on my favourite subject, The History Of Computer Entertainment for my English GCSE (God, I hope nobody's gone to sleep yet!), and I have decided to write in to your excellent magazine. I have got a C64, but just for a moment I will stray from that subject to ask a few questions about the industry in general.

Firstly, I will not use numbers in front of my comments, because I have noticed a distinct trend towards this. (Who the hell had the idea in the first place? Boy, have they got a lot to be responsible for!)

What post-*Space Invaders* game has led to the most advancements in technology and game ideas? Also, when do you think that the game manufacturers will think of some NEW ideas? Do you think that the home computer industry has been more innovative than the arcade giants at one stage or another?

What would you say the ZZAP! team's fave arcade game is? I remember playing *Crude Busters* and then playing *Berzerk* in the same day, and I still liked *Berzerk* more. Perhaps it was just the dire speech which made me laugh!

What do you think of the *Turtles* coin-op? I think it is pretty good, but a realistic C64 conversion is impossible. I hope that *Alien Storm* is good, but Tiertex make me feel edgy (remember *Strider*, which some magazines actually liked!). Still, we can hope.

Finally, do you think that the playing of computer games has serious effects on someone. I have a book ('Invasion Of The Space Invaders') which was written in 1982, and was full of concern about the addictive properties of arcade games. Did people really get addicted to *Space Invaders*?

I hope you can answer my questions. I suppose, now that you have a 'new image' there is no chance of ever seeing thingy or pantomime horse again (sniff).

Andrew Popplestone, Wildwood, Stafford.

● ***It's hard to think of just one game that's made the greatest advancements, but here are the ZZAP! team's list of milestones. In the coin-op field:* Nemesis *(selectable weapons revolutionised shoot-'em-ups),* Out Run *(layered graphics and sheer speed set new standards),* Operation Wolf *(spawned countless other gun-bolted-onto-cabinet games),* Bubble Bobble *(established cutesy style with lots of power-ups),* Gauntlet *(first four-player game),* Battlezone *(first successful use of vector graphics),* Dragon's Lair *(first laser disc game, stunning cartoon graphics) and* Track & Field *(first really successful sports game).***

And in C64 software:* Shadowfire *(first exclusively icon-controlled game),* Lords Of Midnight *(amazing 'landscaping' 3-D technique),* Summer Games *(set the standard for multi-event sports games),* Last Ninja *(first really successful use of isometric 3-D) and* Space Rogue *(first C64 game with ultra-fast solid 3-D). The home computer industry has often been more innovative than the arcades with truly original concepts such as* Alter Ego, Gribbly's Day Out, Iridis Alpha *and* The Sentinel.

Robin's fave coin-op is* Afterburner*, Stu's is* Strider*, Corky's is Smash TV and Phil's is 'the Trivia Quiz machine down the pub'! Robin says the Turtles coin-op isn't bad, but the ending's rubbish.

People probably got addicted to* Space Invaders *because there was nothing else to play at the time. Seriously though, people can get addicted to computer games, as proved by one of the letters in this Rrap.

LM

I'M A COMPUTER ADDICT

Dear Mr Mangram

I'm not sure if you've ever considered being an agony aunt, because I seem to have this computer-related problem that has been laughed off by other people and called stupid.

Ever since I bought my Commodore 64 (over two years ago) I have become more and more hooked on it, spending a lot of my spare time on it. So what's the problem?

Well, the problem is that my computer has drained me of my self-confidence. Over the time that I've had the C64, I have become more and more secluded from reality (eg girls), and at this moment cannot even conceive of chatting one up.

My friends have noticed a change in my personality over the last two years: I have become quieter and shyer. I have lost fashion. I find it hard to fit in with groups of people. All of these things were possible before buying my computer — now I'd rather stay in for a game of *Turrican II* rather than 'roll with the posse'.

This is not a joke letter

since I consider this a serious problem so please don't reply mentioning bananas or Phil's fatness. What will I do? I have decided to remain anonymous.
Mr Z, London.
PS. Does any ZZAP! reader like industrial techno or ambience music? I seem to be the only person around here that does.

● *Well, thumbing through some favoured cliche we could say 'the first step to recovery is recognizing your problem' or 'adolescence is a very difficult stage of life' or 'who needs girls?' (that's from footie Phil). Probably the first thing to realise is that it really isn't your computer that's causing any lack of self-confidence. Computer games are just a hobby like stamp collecting, reading books, making models and chasing sheep in your Metro (Phil again). Computer games have the added appeal that some of them make good two-player games, and certainly have more appeal to girls than trainspotting, military aircraft, Psycho Killer Guns & Ammo (Robin this time). Casanova Markie occasionally used to bring girls over to the office for a quick game before a bit of the other. 'Do you want to play with my joystick?' is one of his favourite chat-up lines — the other being 'do you know how to fix a clapped-out MG Metro?' Apparently Flimbo's Quest and Tetris are very popular with girls, and then there's all those trivia games and so forth which can make for more interactive entertainment than sitting in the living room watching Blind Date.*

It's no good thinking one of your favourite interests is awful, rather you should be proud of it and if necessary use it in conversation. The bitmap coding of Ninja III may not be a stunning conversation topic (although it's better than footie stats with Phil!), but what about all those movie licences and so forth. Computer games are big business and Danny De Vito could well be starring in a Mario Bros movie, while Bomb the Bass contributed music to Xenon 2 and so on. A Nintendo title can make more money than many Hollywood films — and computer games are undoubtedly going to become more and more important as technology improves. If you enjoy something, know a lot about it and can express you enthusiasm well, people will be interested in what you say (as long as you know when to stop and show an interest in their hobbies too — listening so you know when to nod and sympathetically say 'oh, yes' is often more important than talking!).

Aware that computer gaming isn't some mystical, energy-sapping habit but just a hobby like any other, as boring or exciting as so many others, you should emphasise your good points and build up confidence. The best girls to ask out are obviously those you know and like, pay attention to them so you know what sort of movie they like to go to. If you pay close enough attention most girls will be flattered. Mention a movie in passing, and if they seem to like it you could casually suggest you're going soon and would they like to come too. According to some, ninety percent of all activity revolves around attracting the opposite sex, certainly most social occasions — especially clubs and discos where you make an idiot of yourself asking girls to dance, or begin conversation by offering them a drink and/or a chat-up line. But since everyone feels awkward and embarrassed there's nothing to be worried about. Increasingly girls too are starting conversations and more — Robin still claims he was groped in a nightclub with a girl running her fingers all over him! Anyway for the first few visits you could just stand around with a friend making the usual sexist observations about who you fancy — just as girls do about us. It's all just a game and a gamble, but like computer games practice makes — if not perfect — at least for an easier ride.
LM

LM'S GOLDEN OLDIE CHAT-UP LINES

1. Do you visit this fine venue often?
2. Is this seat taken, my dear lady?
3. May I have this waltz?
4. I drive a black Model T which really goes!
5. I do think women should have the vote, don't you?

As for more contemporary hints, Charlie suggests either you get a friend to tell the one you lust over that you fancy her or — if all else fails — puke on her!
LM

TAPE MEASURE

Dear 'Lloyd'
Gudday! Firstly, congrats on returning to your natural computer and leaving that expensive colour-bar-generating machine to its own plethora of mags. Computer magazines have changed a bit since your first issue came out pronouncing *Elite* a Gold Medal winner. Wasn't C&VG still printing games listings back then? Now commercial considerations have all but taken over magazines — instead of the magazines being devoted to programming the majority now just review commercial games — and covertapes have become just ads for new games and mega budget rereleases for old ones. So I am pleased with the ELSPA decision to limit covertape games as I hope this will allow more talented readers to let other people see their work. I hope you will be encouraging this by describing to readers what you are looking for and how to go about submitting it. You may even be able to fit more games onto a tape, providing they are of high enough quality! After all, Spectrum magazines seem to fit a few more programs on their tapes! Perhaps if there are any artists/programmers/musicians out there who want to write games but can't get in touch with each other, you could help...
Let's have some fun out there!
Carl Muller, Tolworth, London

● *Thanks for the letter, 'Carl'! The main limitation on the number of games/demos we can put onto the Megatape is the set length of the tape — about 14 minutes. According to the MD, increasing this would cost a small fortune. Instead we try to pack as much quality stuff onto the existing length, hence we generally avoid long multiloads.*
LM

MY NAME'S LLOYD!

Oi, that bloke who does the ZZAP! Rrap
I would just like to complain about some of the dumb comments made by Warren (Wazzock) Pilchard (or whatever his name was) in ZZAP! 76. Firstly I would like to say that the cartoon characters of the reviewers are a really good idea, as they are far more eye-catching than those boring black and white things that you used to use. Secondly I would like to say that I think film tie-ins are a great idea as it gives you the chance to enjoy the action of the film again, as well as (in most cases) being a good game.

Finally, I would like to say so what if the cartridges cost £15.98p more than the cassettes? Think about all the hard work that went that went into making each individual cart (machines get tired too you know). But with cassettes you just write the game once, and then record it over and over again. I think they are excellent value, and I own three games carts at the moment, and plan to own more in the future.
Graham Ross, Walthamstow
PS. My friend bet me his *RoboCop II* cart against my *Armalyte* cassettes against you printing this letter, so please print it.
PPS. I would just like to say bog off to Aman Sarwar, Ripon, Ali, Guy Francis, Dean Podger, and Saikit Yuen of the Leytonstone school.

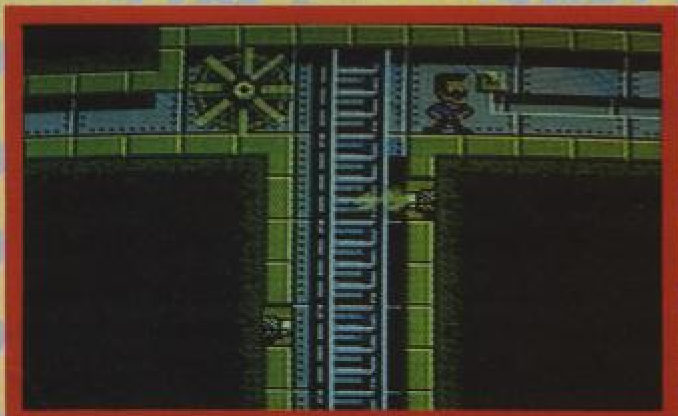
● *You're right about the greater expense involved in producing cartridges. A cart costs the software house a whopping £8 just to manufacture, rather than two or three quid to reproduce a disk.*
LM

Time for one of Granny's homemade ice creams, I think. Mmmm, my favourite flavour... lamb and mint sauce. Before I have a quiet nap, here's the address (as if you didn't know it): *Newsfield, Lloyd 'Cool' Mangram, ZZAP! Rrap, Ludlow, Shropshire SY8 1JW.* And remember, if you want advice straight from the horse's mouth on a personal problem, ask Dobin... nay, I mean write 'In Agony' at the top of your letter.

swooping to CONQUER?

After laying low since Xmas, Ocean are revving up for a knockout end-of-year extravaganza. In the wake of the imminent *Terminator 2* Ocean are readying another two likely blockbusters. Movie licence *Hudson Hawk* is closest, with the awesome *Smash TV* coin-op conversion intended for later in the year. Both are looking hot, as the ZZAP! crew found out.

Bruce Willis's *Hudson Hawk* may have provided a turkey-shoot for the critics, but it's a movie which seems perfect for a computer game conversion — right down to the villains; the Mario Bros, no less. The film itself actually isn't too bad, funnier than *Die Hard 2* with good performances by Willis (the Hawk) and Andie McDowell (a Vatican secret agent!). The story is that the world's best catburglar, the Hudson Hawk, has just been released from Sing Sing prison and wants to go straight. Certain people have a different opinion though; the Mario Bros crime syndicate for one. Reluctantly the Hawk returns to his old profession but this time he's stealing museum pieces. It turns out Leonardo Da Vinci created a machine for turning lead into gold, but hid the most important parts in a notebook, horse statue and prototype helicopter.



● The Hawk sneaks through another level with larceny on his mind.

The Hawk's various escapades lead him into the arms of Andie McDowell, surely the screen's sexiest nun, who is charged with ensuring the safety of the Vatican's artwork and saving the world. Saving the world?! Well, the British prat behind the Mario Bros — and aided by the CIA — is determined to destroy the world's economy. Gasp! Why doesn't he just hire Norman Lamont?

Thankfully Ocean have a more logical way of working and for converting the game have turned to the magnificent Special FX team (with *Midnight Resistance* and *Batman: Caped Crusader* to their credit). There are going to be three large multiloaded sections to the game: the Rutherford Auction House, Vatican and Leonardo Da Vinci's castle. The game itself is a mix of arcade action and puzzles, with plenty of switches to be thrown deactivating cameras and suchlike. In the Ocean tradition there'll be a puzzle room with crates to move around, while the Hawk himself is armed only with a softball!

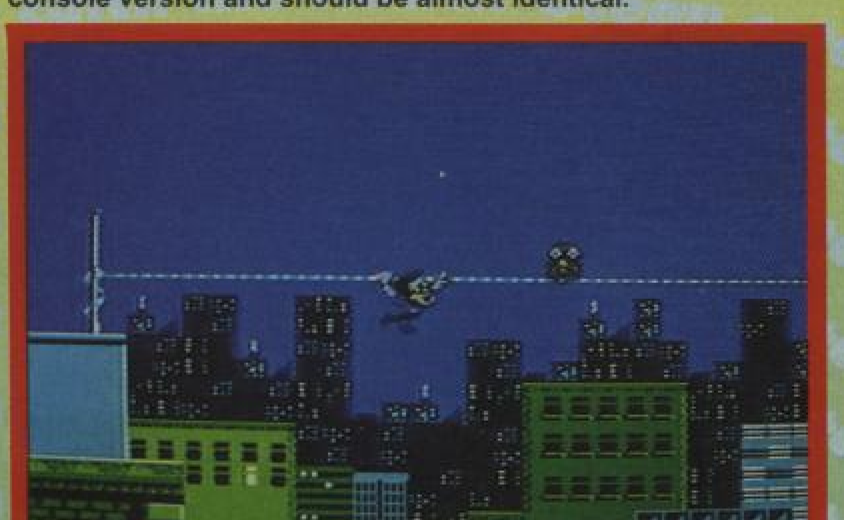
SMASH TV

The fruits of Probe Software's labour on Ocean's biggest arcade licence yet are now coming to light with this first look at *Smash TV*, the sequel to the ancient *Robotron* and one killer of a coin-op — even Rob Hogg admits to having end-level-guardian problems with this favourite of his. It's kill or be killed in a killing game show with a Bob Monkhouse lookalike host and holiday vacations, VCRs, automobiles and even brand-new toasters up for grabs. 'Bob' isn't going to give the prizes away though; you've got to entertain the crowds by fighting your way through 60 single-screen arenas packed with henchmen leading up to those Robin-bashing end-guardian conflicts.As you all know by now, Nick Jones is coding the game with Lee Ames as the graphics man and Jeroen Tel providing the maniacal musical accompaniment. *Smash TV* is planned for Xmas but for now here's some shots of the game in development. As the slimey game show host says, 'It's showtime!'



● You're about to be made into mincemeat by the end-of-level bad mother Scarface. Pity you can't use the sleek 1999 Roadster to drive out of the studios through that large hole.

● *Hudson Hawk* is being developed in parallel with a Japanese console version and should be almost identical.



● Greed is good it seems in Probe's conversion of *Smash TV*. That VCR should come in handy for watching your doom again and again.





Releasing *Summer Camp* in the depths of winter was odd enough. But not content with that, Thalamus are doing it again and releasing the inevitable sequel (with the inevitable title) *Winter Camp* in the heart of summer! ROBIN HOGG spoke with *Maximus Mouse's* friend and creator John Ferrari while catching up on his sun tan.



● **The new Level 2: if Maximus loses his canoe he must swim down the river until he finds another.**

John Ferrari, aged 28 ('In Hex!' he admits), has been polishing his skills on the C64 for quite some time, but until recently his toil has been confined to the comparitively anonymous field of budget software. It's only recently that he's gone full price, and all due to the antics of a mouse. A smaller start to stardom you'd be hard pushed to find.

In fact, John entered the programming scene virtually by accident. 'I started by getting a Vic-20 for my kids for Xmas and read up everything on it to tell the kids how it works... get them interested. Unsurprisingly the kids preferred to play the games, so I carried on learning programming and continued from there. I worked as a builder and during the winter you miss out on a lot of work. So in that time I worked on programming.

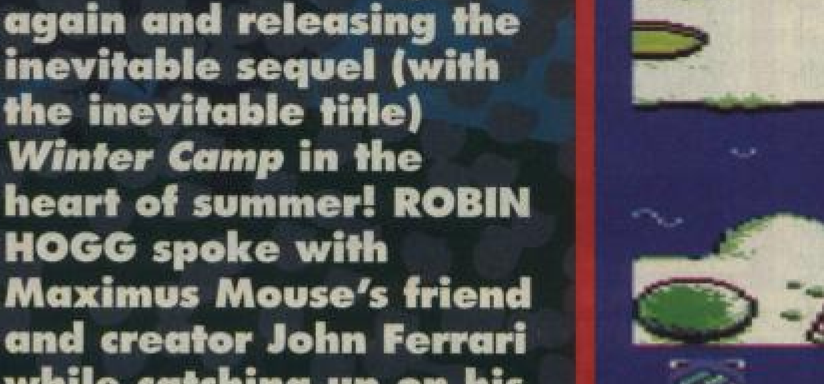
'*King Tut* on the Vic-20 was my first game, done in 6 weeks, which was bought up straight away by Mastertronic. When this happened I decided to continue with programming and when the C64 came out I was advised to get one if I wanted to carry on programming.'

Following the C64 purchase, John went on to write *Hollywood Or Bust* and *The Human Race* — 'Amazing how Hubbard got that soundtrack out of 3K.' John then joined CodeMasters and coded *Super Dragon Slayer* and a host of conversions. 'It's good to work on budget games as you've five or six weeks to do them, any longer and the game style/theme is dated. I'd done some of my own games and I wanted a break from writing. Conversions are easy, all you have to do is convert, it's all planned out and there for you. It's almost like taking a break — it's actually coming up with ideas that can be a pain.'

While involved in budget work, a future computer hero was born. 'I was doing a conversion of a CodeMasters game, *Fruit Machine Simulator 2* I think, and before it loaded it came up "FOUND SPACE INVADERS". At this point a similar sprite, a cousin of Maximus, came on, said "Only Joking" and changed the title. He was just a jokey thing but I knew he would work well in a cartoon game.

'*Summer Camp* wasn't necessarily planned to be a budget game but Thalamus took it on for full-price release. The gap

● **A selection of *Winter Camp*'s Disneyesque animation frames.**





● **The first, vertically scrolling, version of the canoeing section (Level 2) was abandoned due to a graphical glitch.**

between budget and full-price titles has reduced: *CJ's Elephant Antics* is as good as any full-price game now. Before *Summer Camp* I'd never done a static game which is why I did it with nice cartoon graphics, although I was restricted by the C64's three colours — I don't think it's easier to do cartoon-style games. The first thing I do when I finish *Winter Camp* is write a decent graphic editor, the one I have is cumbersome and limited.

WINTER WONDERLAND

'The only trouble with *Summer Camp* is that there isn't enough action. With *Winter Camp* it's a progression with the puzzles while trying to be something extra over the scrolling games — the best of both worlds.'

Which brings us to Maximus's further adventures in Camp Nice 'N' Icy. If you've seen the Megatape Demo of *Winter Camp* you'll know the plot but here's a summary. Max is working as a Rescue Ranger in snowier climes and has the task of saving the Camp from an avalanche (caused by a little pebble sent on its way by a passing bird) while rescuing Camp residents in distress.

Max's pebble-stopping attempt is set over four levels with numerous sub-games at selected points between and during levels. Level One takes Max ice skating across the Camp, rescuing a set number of campers and even picking up some fish along the way. Crates contain objects useful for overcoming obstacles such as holes in the ice, snowball-throwing louts, skaters coming at you head on and more. Needless to say an end-level opponent (a skating pig) poses problems if Max hasn't got the right weapon.

Level Two continues the trend of overcoming obstacles but the mode of transport changes as Max goes canoeing with beavers, ducks and other winter wandering animals. This level has undergone a dramatic change as it started off as a vertical stage and transformed into a horizontal scroller.

'I had problems with the scroll routine, it was proving impossible to scroll the screen vertically and mask off the borders, the status panel kept on glitching and it would have been limited colours to get round it. I might use the vertical section in the sub-games as they won't need sprites in the border or a status panel.'

Level Three is currently being coded and will take Max to the horizontally scrolling ski-slopes. Max chooses his route as he skis along, going up and down hills while avoiding trees, skiers and other hazards yet to be implemented. The scroll speeds up according to the route Max takes and he'll need enough momentum to leap the ski-jump towards the end of the level. Although the puzzle elements are still present the speed increase and momentum build-up makes the skiing section an enjoyable deviation from the slower-paced puzzle action of Level Two: 'You need variety and you need to switch to something different to avoid boring the player.'

● **The musical sub-game (on this month's Megatape) with guest star Clyde Radcliffe tapping out tunes on icicles.**



The final Level Four continues the game variety with Max reaching the mountain with the pebble at the summit — time for a spot of vertical-scroll mountain climbing, dodging hazards falling from above as he climbs towards the pebble. This stage is currently on hold while John finishes off presentation and between-level animation scenes. 'In *Summer Camp* I underestimated the memory needed for the music so I was limited in presentation. With *Winter Camp* I'm doing this first before Mark Clements puts the music in.'

In themselves the four main games are fun paced events with the emphasis on cartoon look and gameplay feel. But like the Blueprint pre-level bonus sections in *Summer Camp* there will be a variety of sub-games to link each section. An icicle sub-game based on the Simon electronic game has Max tapping icicles in the correct order to escape (with guest star Clyde Radcliffe tapping out the musical sequence that Max must copy).

Another sub-game (suggested by Thalamus supremo Dave Birch and based around a puzzle from 'The Crystal Maze' television show) sees Max throwing snowballs at targets to make sliding planks fall away. Other sub-games include speed skating competitions leading up to a final if Max qualifies and a 'learn to ski' section preceding the skiing level (surprisingly enough).

The sub-games are, in fact, where most of the ideas from other people came from, including the entries from the 'Design-a-level' Competition run in ZZAP! Issue 70.

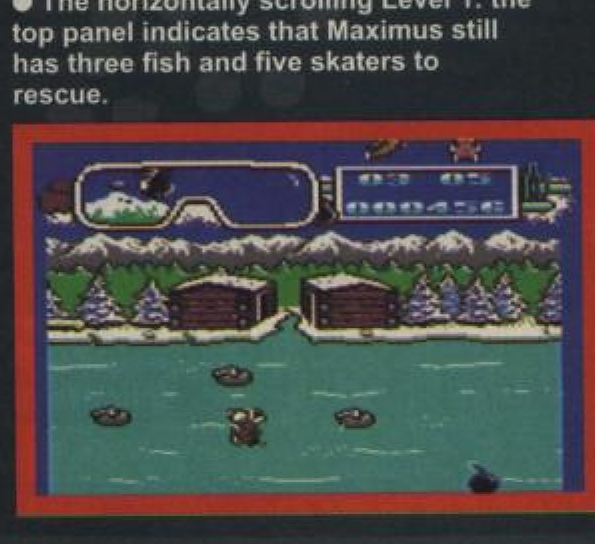
'Some of the entries were excellent but most were *Summer Camp 2* and I didn't want to do a rehash. However, there were one or two ideas that got me thinking: the icicle sub-game was suggested by one of the readers [Richard Showell of Hornchurch, Essex — Competition Results Minion]. I could have a roll call at the start of the game of all those readers whose ideas were used. When I get stuck for ideas I look at those.'

If John is struggling to think up new ideas for *Winter Camp*, he's already brimming with concepts for future games. 'These are only ideas and shouldn't get taken for definite, but I've an idea of a *Quedex*-style game which would have a person on a hoverbike. *Quedex* is one of my favourite games — a brave effort, to be honest. I like the select-a-plane concept where if you were having problems you could try another level. I've also got an idea for a game where you do unto others before they do unto you, an "educational" game of sorts. 3-D is one style of game I haven't done, mainly because I don't know quite how to tackle it.'

When asked about the possibility of a third Maximus game, John replies, 'He might reappear, I've no plans as he needs a break. But yes, we're pretty good friends. When I first started *Summer Camp* my wife bought me a toy Max, a mouse with a balloon... I stick pins in it!'

● ***Winter Camp* is planned for a September release and should be reviewed in out next issue.**

● **The horizontally scrolling Level 1: the top panel indicates that Maximus still has three fish and five skaters to rescue.**




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The Scorelord's HIGH-SCORING HEROES And Charts too!

Where have the *Turrican II* scores gone?, you ask. Well, the other day I got a score for this game that defied belief: over 101 million. Then I remembered what Nick 'Pie' Roberts did in the intermagazine challenge — continually shooting the endless balls which came at him to get a massive score. This little quirk makes huge scores very easy to get with virtually no skill and without going through the levels. So there's no point printing *Turrican II* high scores any more! Mind you, I will give Stephen Clarke a mention for playing the game in the right spirit and completing it with a comparitively naff score!

ATOMINO (Psygnosis)
(Mode A)
19,718 (Level 17) Matthew 'Mole' Allen, West Ewell, Surrey
(Mode B)
93,726 Chris (WAK) Everett, Worcester

BLOOD MONEY (Psygnosis)
276,350 (Completed) Darren 'Jon' Sloper, Invergordon, Ross-shire
255,550 (Completed) Euan Walters, Whinmoor, W Yorks
242,750 (Completed) Martin Bastable, Stafford

BOMBUZAL (Imageworks/Megatape 16)
3,845,670 (Completed) Joy Cooper, Lisnagry, Co Limerick, Ireland
74,740 (Level 30) Peter Maguire, Chadderton, Oldham

CHASE HQ II: SPECIAL CRIMINAL INVESTIGATION (Ocean)
1,167,500 (Completed) Darren Freeland, Hamilton, Lanarkshire
881,600 (Completed) Steven King, Kendal, Cumbria
748,700 (Completed) Mark 'SCI' Godwin, Backbarrow, Cumbria

CJ'S ELEPHANT ANTICS (CodeMasters)
117,608 (Completed) Geraint Rees, Llanelli, Wales
102,572 (Completed) Robert Johnson, Hillingdon, Middx
101,373 (Completed) David Humphreys, Murroe, Co Limerick, Eire

CREATURES (Thalamus)
13,084 Stephen Howe, Ballisodare, Co Sligo, Rep Ireland
11,375 (Completed) Mrs Rhona J Adams, Old Town, Swindon.
11,173 (Completed) Graham Keeling, Bournemouth, Dorset

FLIMBO'S QUEST (System 3)
230,475 (Completed) Adrian Nicklin, Rawmarsh, Rotherham
157,255 (Completed) Scott Leach, Suton Park, Hull
80,350 (Completed) Victor van Vlaardingen, Rotterdam, Holland

GHOULS 'N' GHOSTS (US Gold)
4,364,900 Nathan Rees, Cyncoed, Cardiff
4,361,800 Peter Spalding, Bangor, Co Down
4,201,900 Simon Knott, Radstock, Avon.

INTERNATIONAL 3D TENNIS (Palace)
$3,031,534 David (Wavy) James, Smethwick, W Mids
$786,891 Mark McGarry, Larne, N Ireland
$478,501 Richard Bentley, Haworth, W Yorks

IVAN 'IRON MAN' STEWART'S SUPER OFF-ROAD RACER (Virgin)
$3,530,000 Shane McElroy, Newry, Co Down
$3,240,000 Darren Robertson, Torry, Aberdeen
$2,500,010 Damon Naile, Exmouth, Devon

KLAX (Tengen/Domark)
7,442,846 (Wave 87) Simon Sharp, Evesham, Worcs
6,431,721 (Wave 86) Mark McGarry, Larne, N Ireland
4,903,330 (Wave 73) Chris (WAK) Everett, Worcester

KWIK SNAX (CodeMasters)
4,325,100 (Completed) Punty, Norwich
4,234,300 (Completed) Alasdair Maciver, Knock Point, Isle Of Lewis
4,224,050 (Completed) Scott Leach, Sutton Park, Hull

MIDNIGHT RESISTANCE (Ocean)
1,000,845 (Completed) Matthew Dainty, Shrewsbury
800,028 Robert Swindells, Parkstowe, Dorset
184,965 (Completed) Colm, Clyde, Turrican McDermott

NARC (Ocean)
56,150 (Completed) Dominic Williams, Llannon, S Wales

NAVY S.E.A.L.S (Ocean)
180,625 (Completed) Matthew 'Mole' Allen, West Ewell, Surrey
119,270 (Completed) Steven King, Kendal, Cumbria
82,400 (Beirut) Robert Tabbenor, Bakewell, Derbyshire

NIGHT SHIFT (Lucasfilm/US Gold)
$81,300 David Humphreys, Murroe, Co Limerick, Eire
$80,000 Stephen Howe, Ballisodare, Co Sligo, Rep Ireland
$77,480 C Maddocks, Killamarsh, Sheffield

NINJA SPIRIT (Activision)
708,532 David Humphreys, Murroe, Co Limerick, Eire
624,600 Chris Wilkins, Upminster, Essex
249,400 Simon 'Oik' Blencowe, Banbury, Oxon

PUZZNIC (Ocean)
5,455,100 (Level 8-8) CC Barclay, Edinburgh
3,516,100 (Level 8-5) Stéphane Depauw, Bruxelles, Belgium
2,316,900 (Level 8-2) Chris (WAK) Everett, Worcester

RETROGRADE (Thalamus)
3,509,730 Scram, Matt & Revs, Cartmel, Cumbria
3,185,675 (Completed) Simon Hudson, Hillingdon, Middx
2,388,990 (Completed) John 'Laz Gun' Hill, Outer Mongolia

REVENGE OF THE MUTANT CAMELS (Llamasoft/Megatape 19)
131,035 Rory 'Revs' Stamp, Cartmel, Cumbria
118,654 Matt 'Mutant' Rhodes, Cartmel, Cumbria

ROBOCOP II (Ocean)
7,868,000 (Completed) Matthew Dainty, Shrewsbury
5,713,000 (Completed) Darren Freeland, Hamilton, Lanarkshire
4,445,000 David Humphreys, Murroe, Co Limerick, Eire

TURRICAN (Rainbow Arts)
13,258,160 (Completed) Darren 'Jon' Sloper, Invergordon, Ross-shire
9,956,650 (Completed) Brett Foster, Shrewsbury, Shropshire
9,857,900 Robert McDowell Jnr, Petersburn, Lanarkshire

VENDETTA (System 3)
(Time Left)
41:50 Punty, Norwich
41:21 John de Vugt, Roosendaal, Holland
39:26 Chris (WAK) Everett, Worcester

WELLTRIS (Infogrames)
6,142 (64 lines) Victor van Vlaardingen, Rotterdam, Holland
5,956 (61 lines) Daniel Johansson, Sjuntorp, Sweden
5,923 (67 lines) Parky, The Dark Room, ZZAP!

The September charts!

● THE READERS' CHART

1.	Creatures	(Thalamus)
2.	Turrican II	(Rainbow Arts)
3.	Navy SEALs	(Ocean)
4.	Turrican	(Rainbow Arts)
5.	CJ's Elephant Antics	(CodeMasters)
6.	Swiv	(Storm)
7.	Emlyn Hughes International Soccer	(Audiogenic)
8.	Atomino	(Psygnosis)
9.	Last Ninja III	(System 3)
10.	North & South	(Infogrames)

● TOP FIVE FRUITS!

1. Banana
2. Lemon
3. Pineapple
4. Grapefruit
5. Nectarine

Remember to vote for your favourite games. You could a £30 software voucher, just like lucky old J Parker of Willingdon in East Sussex.

MY TOP THREE GAMES ARE:
1. ....
2. ....
3. ....

MY FAVOURITE COMEDIAN IS ....
....
NAME..
ADDRESS.....................................
....
....
..........POSTCODE...........................

LANDSCA[PE] artist!

Mike Singleton ranks as one of the true giants of computer games, his reputation firmly founded on classic games, tireless innovation and programming genius. His unfinished *Midnight* trilogy stands as a landmark which has dominated all subsequent strategy and adventure games, besides providing much of the structure for his *Midwinter* series. STUART WYNNE asked what it takes to be a gaming genius.



Mike Singleton's computer game career is far from the orthodox games enthusiast who progresses to writing his own games. For one thing when Mike started there weren't really any home computer games. 'I was given a little Sinclair programmable calculator for my birthday [in 1980)]... which had 32 programmable steps! I'd done a matchstick game — you know, you've got so many matchsticks in a row and you take off one, two, three. A very simple formula to work out.' A friend saw possibilities though, and not for a *Space Invader* clone. Working in a betting shop he was well aware how complex bets could be.

'Between us we chipped in for a Texas Instruments programmable which went up to 200 steps and a magnetic card and managed to have around fifteen different types of bet. Then we graduated to a (Commodore) PET, and the idea of that was not just to calculate the bets but to do all the office work in the betting shop as

The prospect of a possible fortune in the making unfortunately collapsed under the hectic rush of punters just before a race — there simply wasn't enough time to input all the information. Mike's next idea was along similar lines though.

'I just messed around with the computer for a bit and came up with something called the *Computer Race* which was a computer-run horse race... This was specifically designed for betting shop use, say when the race was off because of bad weather... it was on ROMs so it couldn't be tampered with. We actually sold one to someone in Ireland. In Britain I'm afraid we had problems with the Betting Laws, which were very strange at the time. You weren't allowed to have anything that resembled entertainment or comfort in the betting shop.'

In the event the graphic code was soon turned into pure entertainment, namely *Shadowfax*, a game for the newly arrived Commodore Vic. Then there was *Siege* and *Snakepit*. 'I'd done the snakes about six months before I worked out what to do with them, I just spent ages watching them wriggle about the screen! That was all on the 3.5K Vic.'

After *Snakepit* Mike produced *3 Deep Space*, one of those 3-D games you had to wear funny specs for. 'It worked well on the BBC and Postern had insisted on it being done on the Spectrum, Commodore 64 and Vic if possible... by the time I'd finished that I hardly needed the goggles!'

● **Uh oh! Waking up in the morning to find yourself 'somewhat' outnumbered is one of the many features which make exploring Midnight an irresistable challenge.**

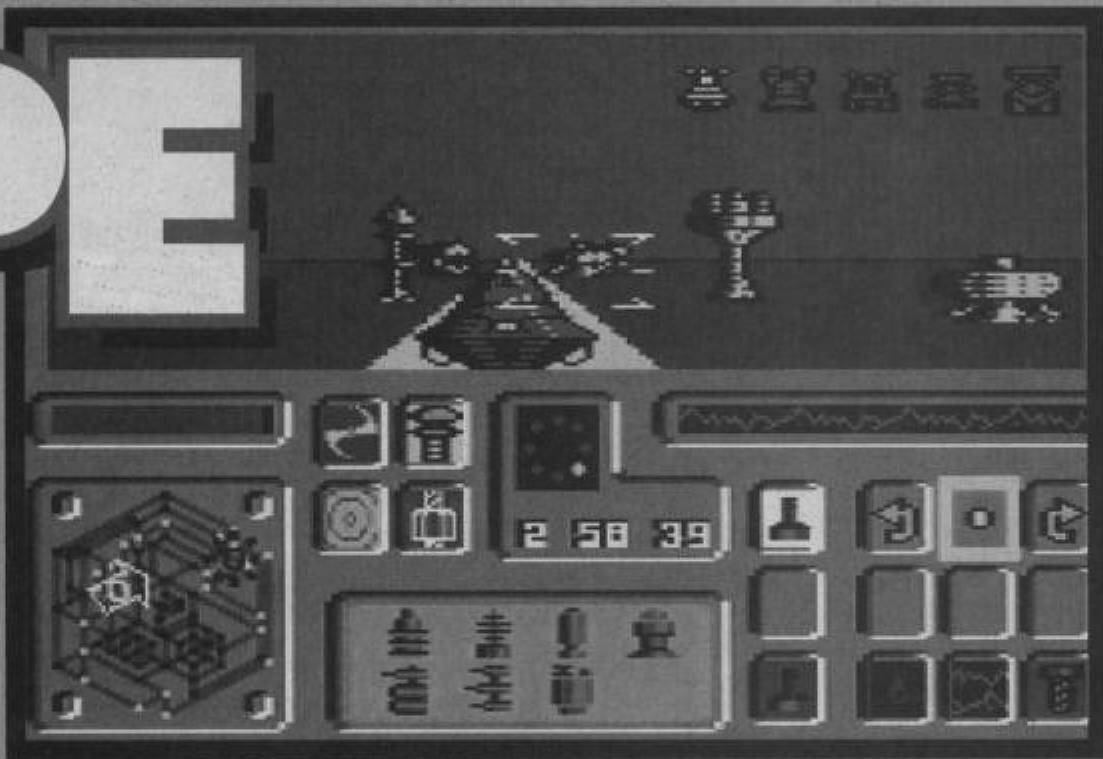


MIDNIGHT STAR

Initially Mike had written games in his spare time as a teacher, the most successful being the *Gamespack 1* compilation for the ZX81. Written over a two-week Xmas break this earned Mike £6000 in royalties! With that Mike bought the equipment and advertising for *Star Lord*.

'I think I'm right in saying that it was the first play-by-mail game to be processed in this country. We used to have 700 players...' With turns costing £1.25 this eventually provided the income for Mike to leave a conventional career for one in the embryo entertainment business made possible by computers. *Star Lord* was run on a computer, of course, and there was an American version until about two years ago, unfortunately the British game came to an abrupt end when the computer's hard drive crashed during a backing-up operation!

But by then Mike was well established in writing computer games for punters to play themselves. One game for *C&VG* brought him into contact with Terry Pratt, then editor. 'He moved across to set up Beyond within EMAP's framework, and he'd been pressing me for quite a while for a game for Beyond and I'd been saying, well yeah I'll come up with something sometime. It was September '83, and he came up to Chester and we had a chat about some of the ideas



● Quake Minus One used sprites to create a blindingly fast version of the landscaping system.

I'd got. I had some landscaping in mind. I spent a week trying to see if it would work. I did a few experiments in BASIC to see if it would build up good pictures using small elements. It was simple.'

The inspiration came from a conventional adventure. 'I'd never seen anything like *The Hobbit* or I'd never really bothered with it, but a friend of a friend had a Commodore 64 version of it, and I was appalled at the speed at which the graphics came up! I assured him something better could be done.

'One of my primary rules in designing a game is to try and make everything as functional as possible so that, hopefully, the graphics should have a purpose as well as being mere decoration. I think that came out best in *Snake Pit* where everything, the shape of the snakes and so on, all had a functional purpose, they actually formed walls and you ended up with a moving maze. So the idea of landscaping popped into my head where you would have to use the graphics to know where you were and to plot your progress through the map. I mentioned it to Terry and, I had some other ideas, but he liked that one best of all. Originally it was going to be called *Lords Of Atlantis*, because I'd been toying with an idea which was more map-based rather than panorama-based, for play by mail. So I grabbed a few of the ideas I'd had for that and mixed them up with the landscaping and that's how *Lords Of Midnight* started off.

'Then I drew a large map, which I still have, in nice felt tip colours. It isn't quite as difficult as it sounds and really I bet Tolkien did the same — you start off with a few word endings and tack different syllables on the front until you come up with something that sounds good so you sit there going "Ushgarak, Ashgarak, Ighrem" to yourself until you get some thing that sounds nice or horrible according to what you want. And once I got the map I started doing the story before I got on with any programming, and it was really the story that built up the atmosphere. I managed to get through the story quite quickly, in about three weeks. And that clarified all the major characters anyway — there were a few characters who came in later like Farflame the Dragonlord, he came in during the actual programming stage.'

● *Star Trek* featured an impressive array of control screens accessed by clicking on the appropriate character — eg Sulu for navigation controls. As new screens are selected, old ones are shuffled on the periphery, so in a battle all the relevant screens are kept easily accessible.



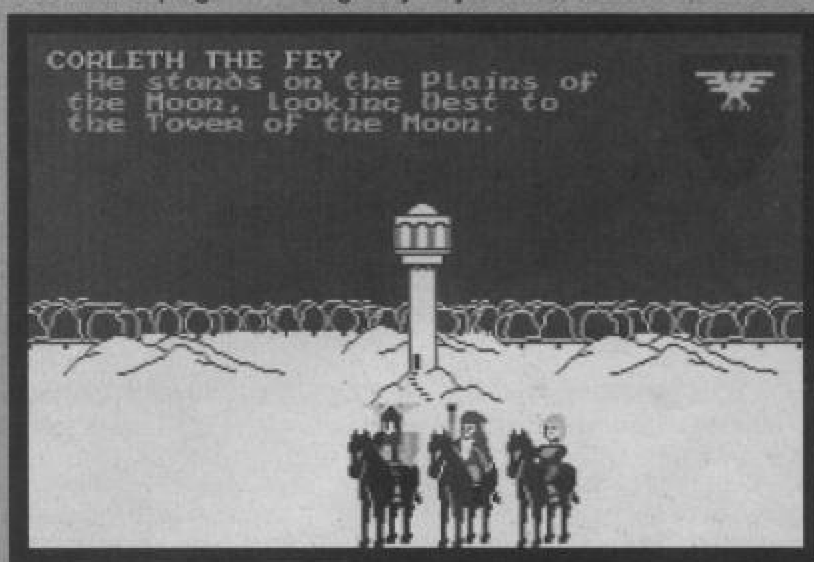
As for the writing of the storyline, 'I start was a little different because I already knew that what I was aiming towards had to be some sort of climax, they all had to set off against Doomdark at some stage. I think the most fun was doing Fawkrin the Skulkrin, I had some real fun with him.'

So much so that almost from the start Mike knew it was going to be a trilogy. *Doomdark's Revenge* was next. 'An awful lot of new stuff went into *Doomdark*, which is really why it took a bit longer to do than anticipated.'

The novellas with both *Lords* and *Doomdark* were excellent, what writers influenced Mike? 'I'm a great Tolkien fan, of course.' Any other writers? 'I really like DH Lawrence but I don't know if there's much of that in the games.' What about *Doomdark*'s Shareth the Heartstealer? 'Well, maybe,' Mike laughs, 'actually a paragraph was censored from the *Doomdark* novella!'

PILGRIM PROGRAMMER

Lords and *Doomdark* were both programmed on the Spectrum by Mike himself. But for the C64 games Mike turned to Antony Taglione and Malcolm Hallon. 'Originally Beyond wanted conversions and sent me a programmer they liked. I spent two days trying to explain *Lords to him and when he finally got it, he said he wouldn't be able to start for two weeks as he was going on a pilgrimage!'*



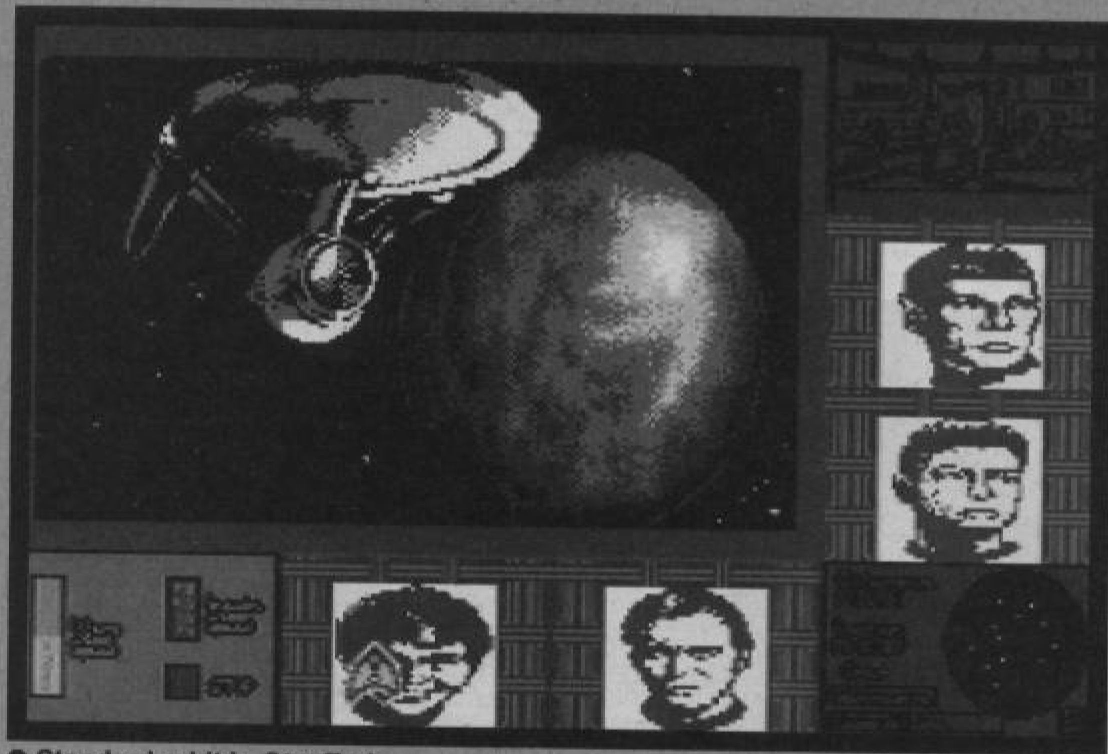
● Luxor, Rorthron and Morkin at the beginning of their epic quest: *The Lords Of Midnight.*

Mike wondered whether he had the required dedication. The eventual programmers took just half a day to get the concept and they soon struck up a good relationship when Mike explained *Eye Of The Moon*. The basic plot is that Luxor is dying and Morkin is sent to find the eponymous Eye so Luxor can see how his kingdom would turn out. 'Malcolm suggested it was a multi-storey car park! That sealed the deal!'

Concerned Midnight fans may be assured Mike would never do that, but what happened to the program? *'Eye Of The Moon* was scheduled for the year *Quake Minus One* actually came out. *Quake* was written in association with someone else and the idea was basically I'd spend half my time doing *Quake*, half on *Eye*. However *Quake* turned into more of a mega-project than expected...'

Quake was developed specifically for the C64. 'Looking at the *Lords* series I realised what was missing is realistic movement though the land. The C64 offered possibilities which wouldn't work on the Spectrum. The great saving in *Quake* was the use of colour sprites which wasn't possible on the Spectrum.'

Yet for all its astonishing speed and ambition *Quake* wasn't as big a success as *Lords*. The game's release disastrously coincided with Beyond's sale to BT. The company's 'Sales and marketing were less than adequate.' Mike was of the opinion that 'they couldn't sell a rope to a drowning man' — which reflects his distress over an ad campaign conducted during some hectic corporate restructuring. In any case Mike thought the takeover somewhat misguided. 'Beyond was small and flexible, that was the beauty of it... there were none of the protocol problems you get with big organizations.' EMAP got a good price though, according to Mike BT paid around £600,000 — essentially for six or so people, all of whom left within a year. It's certainly true that was the end of the Beyond label, while three years later BT itself would be swallowed up by MicroProse.



● Standard orbit in *Star Trek*.



● The mage Rorthron meets his end bravely.

But *Quake* hadn't completely overshadowed *Eye Of The Moon*. 'I've still got the map for *Eye Of The Moon*. It was twice as big as *Doomdark*. In fact it was subdivided into twelve kingdoms, each with a mini-game associated with them. I don't know if that sounds familiar,' Mike laughs, '*Flames Of Freedom* (*Midwinter II*) is a similar sort of thing.

'Anyway I was about to finally start *Eye* when Beyond was taken over by British Telecom. Although there had been a nice sum of money offered for it, BT started quibbling, there had been a gentlemen's agreement and I had an advance on that basis, but no contracts had been signed... Then up came *Star Trek*. I was asked if I was interested in doing the game design, well actually programming it but time scales didn't allow for that.'

● *Star Trek*'s battle scene with a Klingon battle cruiser attacking. Originally released by Firebird, this innovative game is now only available from old Mail Order stocks and market stalls.

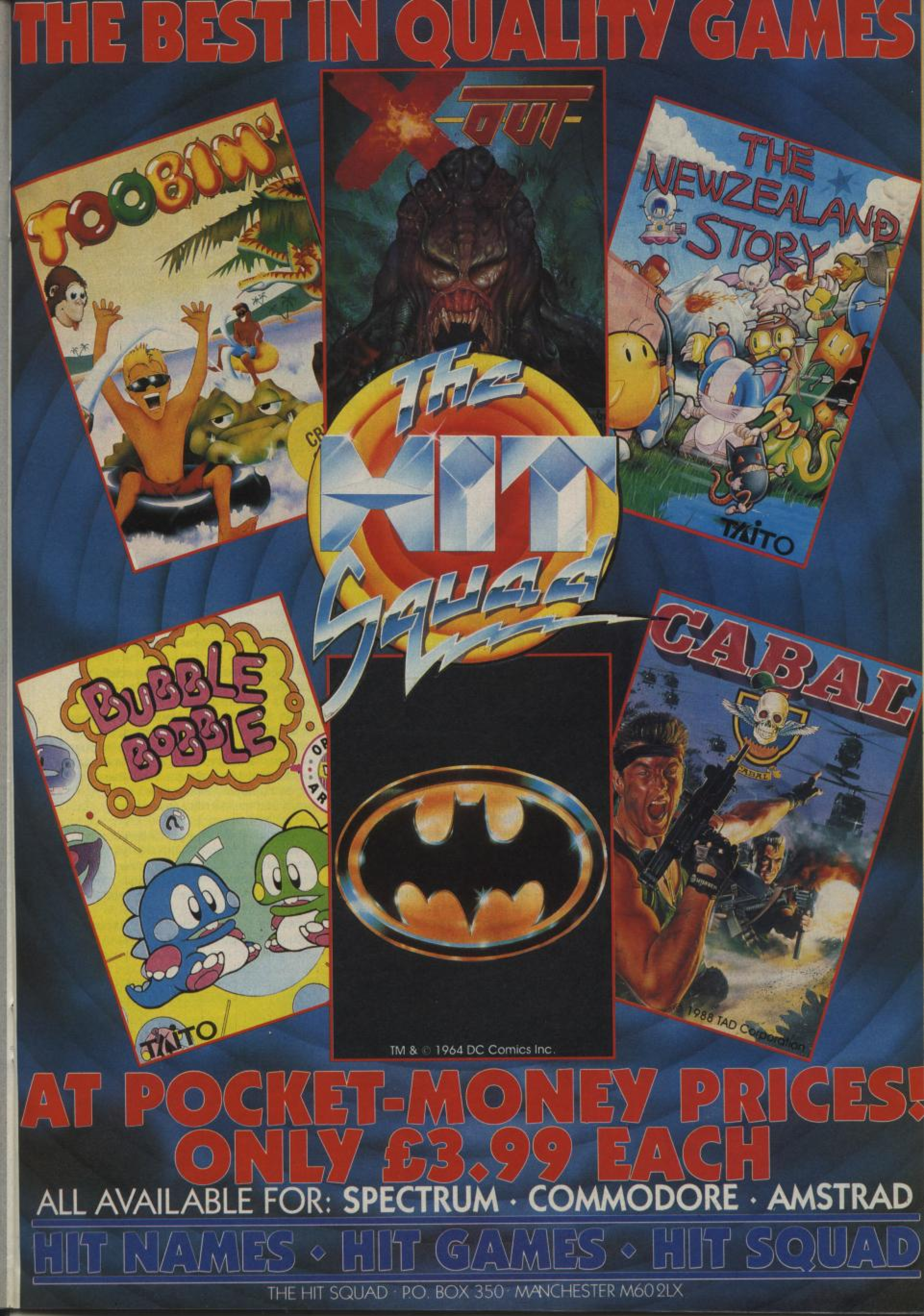


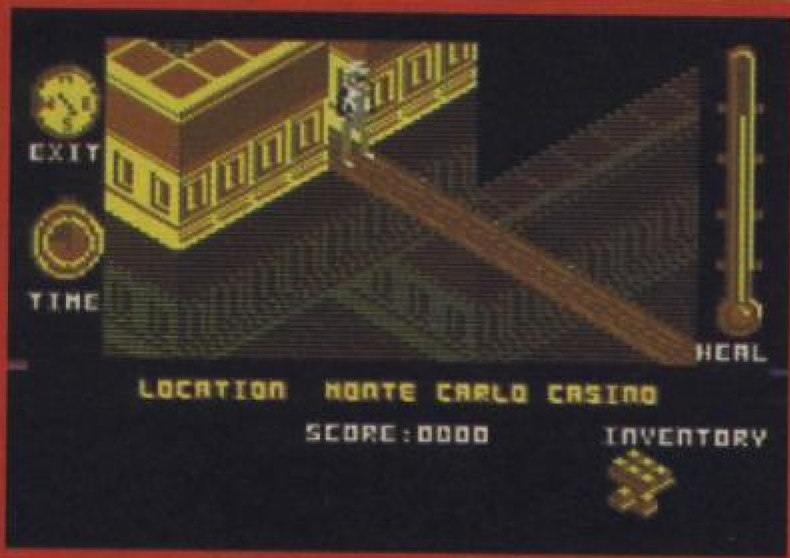
Being a *Star Trek* fan Mike couldn't resist designing the game. 'There were 400 pages of specification, and everything had to be done twice — once for the programmers and another lot for Paramount. It was like writing *War and Peace*!' Even so there were massive delays in the programming of Mike's design, mostly due to Paramount who caused a legendary delay over the size of Spock's ears! The game made its belated debut on the ST with year-old preview shots of a C64 version long-forgotten. Nevertheless a C64 game did eventually emerge and it was actually rather good earning 81% in Issue 45.

'Eye was still on the stocks, but I did *Dark Sceptre* next.' This was a Spectrum PBM-based game and was followed by another game design, this time for *Lords Of The Rings: The Arcade Game*. 'There's still a chance I'll do *Eye Of The Moon*, possibly 16-bit versions of the whole series. In fact *Midwinter* was quite close to the concept of *Lords Of Midnight*. *Flames* has more emphasis on the hero, like Morkin, where you can play an adventure rather than a strategy game.' And after all this time *Lords* remains Mike's favourite game to program. Nowadays he supervises a large team at Maelstrom, but he remembers that game fondly. '*Lords Of Midnight* wasn't easy but it was fun.'

Subsequently Mike pioneered solid 3-D shading in games with the Lightsourcing technique of *Whirligig*, developed the monumental *Midwinter* and its sequel, while his next project will be the belated *Star Lord* — a 16-bit development of the old PBM game! But he still harbours hopes of one day writing *Eye Of The Moon*.

As for C64 conversions of *Midwinter*, 64K isn't really enough, but what about cartridges? 'A 512K sprite-based version is possible — solid 3-D landscapes use a lot of processing time — but in certain respects a sprite-based game might look better than the chunky landscape on 16-bit. There are possibilities, but it depends on which way the markets are moving, and MicroProse of course.' In the meantime *Lords Of Midnight* and *Doomdark's Revenge* stand as imposing monuments on Speccy and C64 alone.


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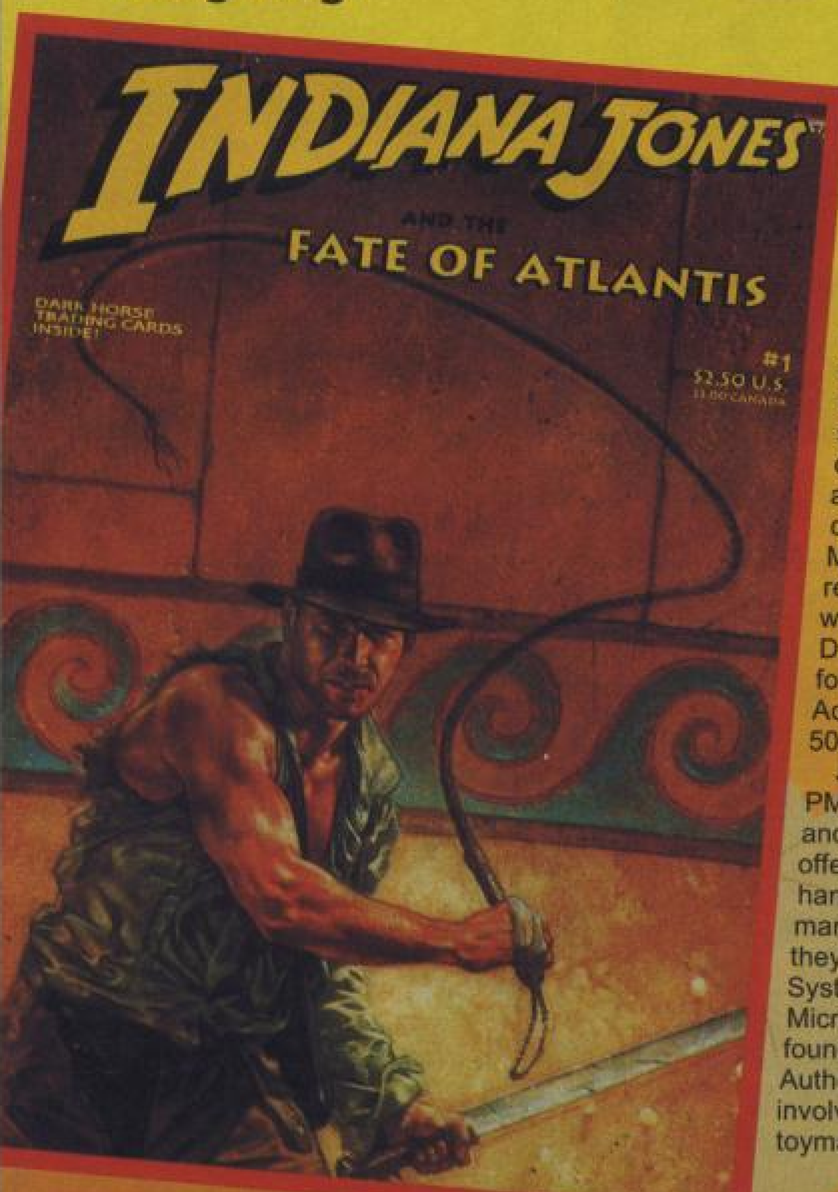
● The leather jacket and whip look a little out of place in the Monte Carlo casino, so after some bad losses at roulette, Indy walks the plank!



● Indy leaves the gaming tables for a quick drink at the bar. The idea of this level is to earn enough money gambling to progress onto the next floor of the casino. Apparently all the tables are fixed so all you have to do is figure out their system to win.

GOLDEN

The summer drought may finally being drawing to a close, with US Gold readying a host of licence-based games, including *Indy IV: The Fate Of Atlantis.* STUART WYNNE speaks to a management consultant and looks to '92 for the arrival of the world's fastest hedgehog!



Harrison Ford's reluctance to don hat, jacket and whip has left the Indiana Jones movie series in limbo — but Lucasfilm's Games Division has had no such problems prodding their Indy sprite back into the limelight. As with *III* they've got a 16-bit adventure underway, while an all-formats action game is simultaneously being developed at the same time by an outside company. In this case they turned to Project Management Consultancy, a real backroom company which was started up in 1988 by Jon Dean, who'd previously worked for Atari Games and then Activision (helping turn out over 500 products!).

Jon left Activision to set up PMC with a partner — his wife — and the initial intention was to offer companies advice on how to handle software development management. Over the years they've been involved with System 3, Argonaut, Konix and MicroProse, while Jon also helped found the Society of Software Authors. More recently PMC were involved in *Mr Fixit*, a Victorian toymaking game developed with Attention To Detail. When Jon took this to Lucasfilm a few toy changes led to *Night Shift*! Although PMC was set up as 16-bit company, 8-bit versions were requested and Jon now enthuses 'the 8-bit versions, in my opinion, were far better than the 16-bit ones!'

It seems an exciting job, especially as Jon has now visited the famous George Lucas's Skywalker ranch four times, but it has its downside. 'Everyone's got an idea for a computer game,' but turning the concept into what's on the screen is tough, you have to be firm with programmers and able to deal with software companies. 'You can end up being everyone's enemy, I guess that makes me some sort of masochist!'

For *Indy IV: The Fate Of Atlantis* Jon turned to Spidersoft for the C64 version with Graeme Ashton handling the programming and Nick Cook doing the graphics. One of the best things about Lucasfilm, claimed Jon, was their disinterest in just churning out another product, they always want some kind of edge. For *Indy IV* it's an extra dimension. The 3-D arcade adventure features a rotate-and-push-forward control system, an inventory and various text messages.

HIGH-KICKING HAPGOOD

Indy IV's plot is taken from a Lucasfilm 'Story Synopsis' by Steven Spielberg and Hal Barwood (currently available as a Dark Horse comic book series). The quest revolves around the fabled city of Atlantis, which in some ways seems a Greek version of Sodom and Gomorrah. According to the Greek philosopher Plato, Atlantis was a glorious city which came to offend the god Poseidon due to its immorality. Being the god of the sea,

Poseidon found it no trouble to arrange Atlantis sinking into the ocean to be lost forever...

Now Indiana Jones suspects Atlantis wasn't a myth after all. A Nazi agent visited him at Barnett College over a statue there, when the agent attempted to steal it there was a fight. The agent escaped but left papers concerning Atlantis. Indy instantly realises a colleague is in danger — Sophia Hapgood was interested in Atlantis to the point of obsession and is an obvious target. Indy goes visiting and together they uncover a fiendish plot; Dr Hans Ubermann is a Nazi physicist charged with building a nuclear weapon. From his reading on the subject Ubermann suspects a mysterious metal that 'glowed like fire' could be of use. Of course Sophia insists she help Indy foil the dastardly and, after demonstrating her prowess in martial arts by kicking Indy's hat off, he agrees she should come.

In classic Indy style their quest takes them through Iceland, Leningrad, Spain and the Azore Islands. But the computer game doesn't start until they arrive in Monte Carlo where they seek Trottier, a playboy with an interest in Atlantis with critical artifacts to sell to the highest bidder.

During the game you can switch between controlling Indy and Sophia, using their individual talents to tackle various obstacles. In the casino you can play the tables to win cash for buying the artifacts! The next level is a naval base where you can hitch a ride on a submarine (which is level three). The final level is Atlantis itself.

Indy IV's 3-D perspective suggests US Gold's *Murder* game, with flickscreen 3-D and somewhat blocky graphics. The game's described as arcade/action, with the emphasis on the former according to Jon Dean. Lucasfilm liked the roleplaying elements but are, of course, working on their own adventure version of the plot. All in all, PMC's *Indy IV* looks an intriguing product which we look forward to reviewing, although the game isn't due out until November.

MEGA TWINS



● Capcom's *Mega Twins* is coming from US Gold for autumn. This cutesy bash-'em-up is set in the land of Alurea, a near-perfect paradise which now lies in ruins. The only survivors are the Mega Twins, who must find the legendary Dragon Blue Eyes stone to 'reawaken their land'. There are six levels in all, including a fairytale forest, underwater section and even an airborne level.

AUTUMN

FIGHTING IN THE STREETS

Capcom's *Final Fight* coin-op is one of the most impressive beat-'em-ups in a long while; huge graphics, lots of combat moves and some great graphic variety made this a real star performer, raking in bucketloads of cash. It's actually the sequel to *Streetfighter*, wherein Haggar saved the city and was made Mayor! A rather improbable scenario, even for America, but no sooner has Haggar put on a suit than his daughter is kidnapped by the Mad Gear Gang! Haggar himself can pursue the villains, or send one of his two sidekicks — Cody or Guy.

The coin-op features the usual subways, warehouses and mean streets, but there's also some unusual locations such as wrestling rings and a great bonus section where you bash a car to pieces. Besides fists and feet, the goodies can use Molotov cocktails and knives. Creative Materials are the programming team behind the conversion and we hope for a good game.

Also expected soon is *Alien Storm*, a massive coin-op which we hoped to review this month, but turned out to need more time. Meanwhile US Gold have produced a brilliantly gory model for the artwork! After that there should be *Megatwins* and *Bonanza Bros* for October/November.

Considerably further away is *Sonic The Hedgehog*, an American-developed Megadrive game which has come to be Sega's mascot to take on Nintendo's *Mario Bros*. Featuring some of the cutest graphics around, it boasts incredible speed which transforms an otherwise fairly standard platforms game into something special. *Sonic* will be eagerly awaited on the C64 with US Gold hoping to get a top-notch conversion team lavishing lots of time on this game for release in '92.

● **Mayor Haggar battles Jake, in the C64 version of Capcom's *Final Fight*.**



● **The subway fight and Axl of Guns 'N' Roses is misbehaving again!**



GEARED UP FOR GAMING!

ZZAP! COMP — WIN FIVE SEGA GAME GEARS!

A



B



C



D



The people behind the fastest, most dazzling coin-ops around have just released yet another piece of whizzo electronics in the UK. This is just a tad smaller than your average *R360* though, in fact it's almost pocketable.

The Sega Gamegear follows the monochromatic Nintendo Game boy, colour Atari Lynx and obscure NEC Turbographx into the increasingly competitive handhelds market. Of all the machines the Gamegear can look forward to the best UK promotion, with Sega eager to consolidate their grip on the European market with lots of advertising and — most importantly — games. The Gamegear is very similar to the Master System and so there should be no problem supplying lots of quality games for the machine. Best of all a TV tuner is planned so you can turn your Gamegear into a portable TV!

For techie buffs the Gamegear boasts a full colour, high resolution 3.2-inch (diagonal) LCD screen, a 32-colour palette, four-channel sound (through either a built-in speaker or optional headphones) and runs off 6 AA batteries. As with all colour handhelds batteries are soon sucked dry, so thoughtfully Sega offer optional extras such as a rechargeable battery pack, AC adaptor and even a car lighter adaptor. Two Gamegears can be linked for multi-player games with suitable carts, while the basic retail price is £99. No games are included in the pack but are available for between £20 and £25.

'Portable TV and game-centre all in one neat little black box'

To win one of these impressive machines all you have to do is guess which screenshot comes from which game. On the back of a postcard or sealed envelope simply write the names of the games and the letter of the screenshot you think appropriate.

The games are:

1. ***Castle Of Illusion (Starring Mickey Mouse)***
2. ***Super Monaco GP***
3. ***Wonderboy***
4. ***Columns.***

Easy peasy, huh? Okay send your answers to *NEWSFIELD, Handy Sega Gear Comp, ZZAP!, Ludlow, Shropshire SY8 1QS.* All entries must be received by 30th October.





The summer Collections!

This month's display of fashionable software collections is dominated by a single design team, the famous Domark house which draws its name from directors Dominic Wheatley and Mark Strachan. As we shall see these collections show a remarkable range, in both style and quality.

VIRTUAL WORLDS

Incentive/Domark, £14.99, £19.99

The imminent release of the *3-D Construction Kit* is an appropriate time for the release of this superb compilation, with four challenging examples of how to use the Freescape technology to best advantage.



In ***Driller*** you have to stop a distant moon called Mithral from exploding. Centuries ago a band of outlaws mined its resources, but now a build-up of gasses means that Mithral will explode very soon if nothing is done. You in your trusty mining probe have to explore the three-dimensional Freescaped world and find where in each of the eighteen sectors to drop a drilling rig. It's not as easy as it sounds, especially when you are constantly attacked by laser beacons and thwarted by a variety of obstacles. *Driller* was a 96% Sizzler and the first of Incentive's excellent Freescape games. It's an oldie but definitely still a goodie.

As is ***Total Eclipse*** where you play the part of an Indiana Jones-style archaeologist who must annul a curse set by an angry priest thousands of years ago. His people refused to make sacrifices to Re the Sun God, so now if anything blocks the sun's



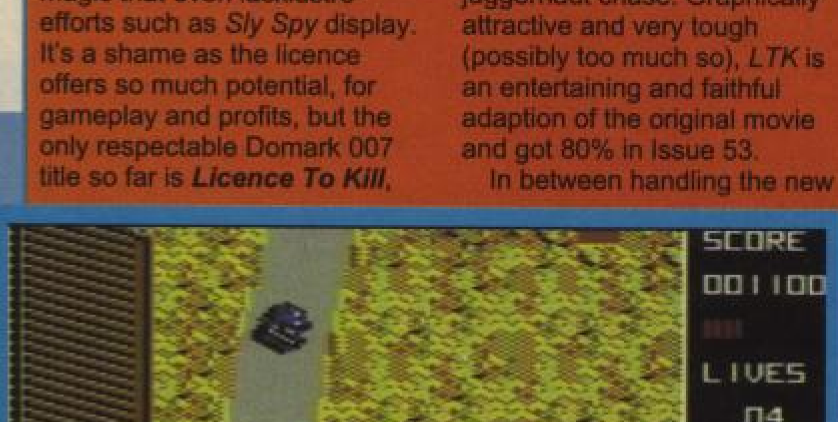
THE BOND COLLECTION

Domark, £14.99 tape, £19.99 disk

The 007 movie series is the biggest moneyspinner in box office history — still — and it's inspired numerous games, from the recent PC-only *David Wolf* to established C64 classics such as *Spy Hunter* and *Impossible Mission*. Unfortunately official products have so far failed to capture the magic that even lacklustre efforts such as *Sly Spy* display. It's a shame as the licence offers so much potential, for gameplay and profits, but the only respectable Domark 007 title so far is ***Licence To Kill***, which has recently been rereleased by The Hit Squad.

This clever design squeezes six distinct mini-games into a single load, all are vertically scrolling but the variety is impressive. To begin with, you control a helicopter chasing a jeep, then you switch to being on foot, picking off villains one by one, then it's back to the helicopter to follow a plane, next you don a wet suit for some swimming, then a water skiing bit and finally it's a juggernaut chase. Graphically attractive and very tough (possibly too much so), *LTK* is an entertaining and faithful adaption of the original movie and got 80% in Issue 53.

In between handling the new flicks, Domark also have permission to convert old Bond flicks. Without the rush to meet a movie release deadline you might think they could work wonders, picking out the best bits of movies everyone has seen over and over. No such luck. For ***Live And Let Die*** (70%, Issue 46), Domark simply bought *Aquablaster* from Elite, an unofficial follow-up to *Buggy Boy* which was nowhere near as good and unlikely to sell without some marketing gimmick — eg a 007 logo. Released on budget a year ago, by Encore, at least it's not ***The Spy Who Loved Me*** (38%, Issue 69).



The most recent of the Bond conversions this had numerous brilliant scenes to base sub-games on, and the 16-bit versions were quite good. Unfortunately on the C64 Domark tried to keep it to a single load, resulting in poor graphics — and the 16-bit *Op Wolf*-style scenes were dropped. All that's left is a vertically scrolling game with a mix of driving and underwater shoot-'em-up levels without the zest or variety of *LTK*.

For this price you might expect *A View To A Kill* (36%, Issue 4) and *The Living Daylights* (57%, Issue 29) for the sake of completeness, if not gameplay, but in any case Domark's treatment of the Bond licence clearly resembles *Casino Royale* rather than *Goldfinger*.

RECOMMENDATION:
Licence Revoked. Astonishingly overpriced and underpowered.



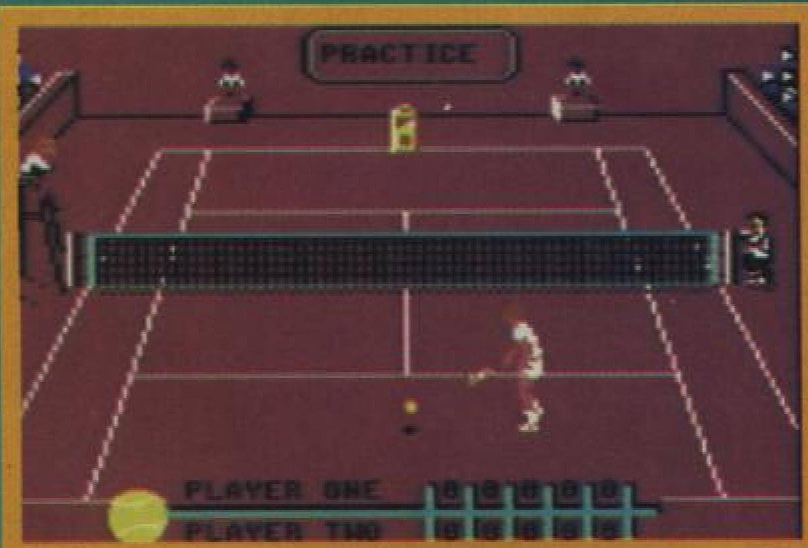
rays in daylight hours, lots of nasty things will happens (not least the Moon will explode). Two hours is all the time that's left to save the world as we know it, and as is usual with Incentive plenty of devious puzzles stand between you and success. Also with the temperature almost hot enough to boil an egg, a supply of water is your first concern. Issue 46 saw the arrival of *Total Eclipse* and its well-deserved 94% rating. Like its predecessors it's tough, but very playable.

Castle Master and the previously unreleased ***The Crypt*** are both set in Castle Eternity where you firstly have to rescue your twin (in *Castle Master*) and then escape yourself (in *The Crypt*). A variety of ghosts, ghouls and long-legged beasties attack as you charge around the castle searching for your loved ones and a way out. The usual first-person perspective is employed in both games, as are the by now familiar three-dimensional puzzles. Issue 61 saw the Sizzling arrival of *Castle Master* with a creditable 93%, and even though *The Crypt* hasn't been reviewed before a similar mark would certainly be applicable.

In truth the slowness of the Freescape technique makes one initially reluctant to return to them, however once you make the plunge the sensation of interacting with a fully-formed 3-D world becomes extremely involving. The later games are slightly faster, and the weird Egyptian and Gothic graphics work surprisingly well, but all these games are very playable with masses of challenge. The only pity is the omission of the excellent *Dark Side* from the compilation.

RECOMMENDATION: Four big games, packed with traps and puzzles, make this very good value. A great way of entering Incentive's unique worldof 3D wonder.







GRANDSTAND

Domark, £14.99 cass, £19.99 disk

Grandstand is a distinctly odd package: *Pro Tennis Tour* clocks up some kind of record with its third appearance in about six months on compilations, while *World Class Leaderboard* comes back from the grave one more time — despite its budget Multimixx appearance. *Continental Circus* has also appeared on budget, while *Gazza Super Soccer* has been on the *Soccer Mania* compilation but is so awful a budget appearance has thankfully suffered Lazio-style postponement. *Grandstand* certainly doesn't break any new ground then, but most of the games are good.

Pro Tennis Tour (82%, Issue 61) is the best conventional-style tennis sim about. At first simply hitting the ball is tough, but there's a good practice option, three skill levels and a comprehensive challenge with all the Grand Slam Tournaments for you to win. If you don't fancy our favourite (the slightly easier, and funnier *International 3-D Tennis* with vector graphics), this is the one to get.

As golf games go ***World Class Leaderboard*** (94%, Issue 27) is probably the pinnacle. The last and best of the *Leaderboard* series it includes three real golf courses, a specially designed course for experts, and features such as trees, rivers, lakes, bunkers, rough and green. There's an overhead view, practice options, and the graphics are up to the usual high standard. It's a great two-player game and shouldn't be missed.

Continental Circus (74%, Issue 56), by contrast, has rather dated. A month after its release *Turbo Out Run* appeared, then there was *Super Monaco GP*, *Lotus Esprit Turbo Challenge* and *Turbo Charge*. *Circus* doesn't bear comparison with any of them graphically. However, it looks okay, plays reasonably well and isn't a bad budget purchase.

Gazza Super Soccer isn't bad either — absolute, flippin' rubbish is nearer the mark. This missed out on a ZZAP! review first time around because we got it so late. Now we can do it justice. Uniquely, the game has two different perspectives — one for attack, when you see the half the pitch facing the defending goal, then for midfield tussles you have a side-on view. The sprites are dire, their small size make judging tackles tough, the pitch is an odd shape and the flicking between various views confusing. It's a laugh for a couple of goes, but after that it becomes an excellent dust attractor. For the sake of the ZZAP! Index we'll rate it 29%.

RECOMMENDATION: *World Class Leaderboard* and *Continental Circus* are already available on budget and *Gazza* is awful. *Pro Tennis* has been on two Ubi Soft compilations already, both featuring the excellent *Stunt Car Racer* and four weaker titles. Unless you somehow lack *Leaderboard*, the Ubi Soft compilations offer better VFM.



ZAP! 64

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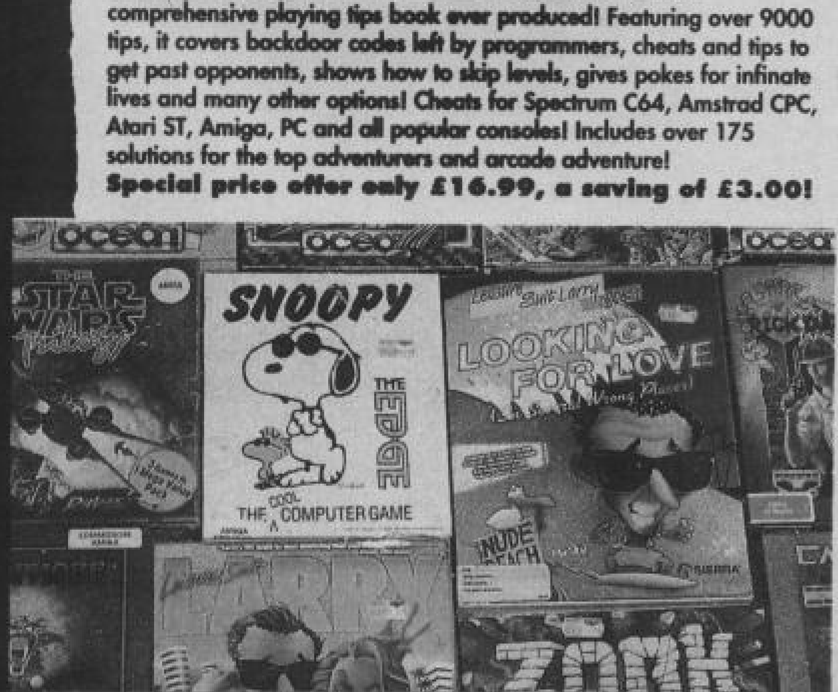
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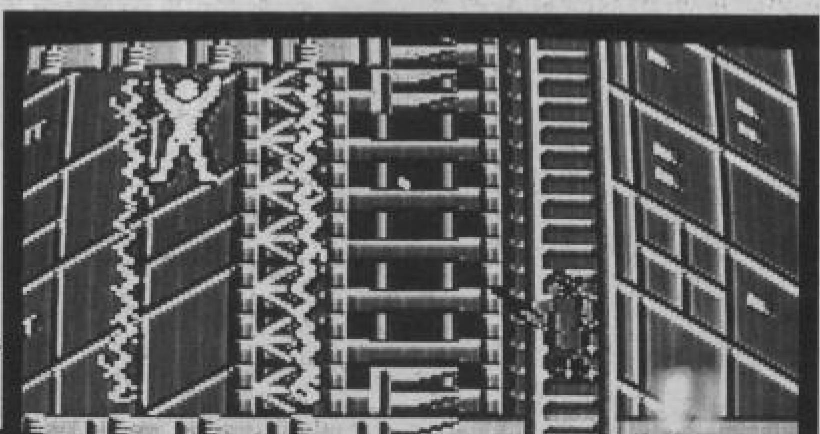
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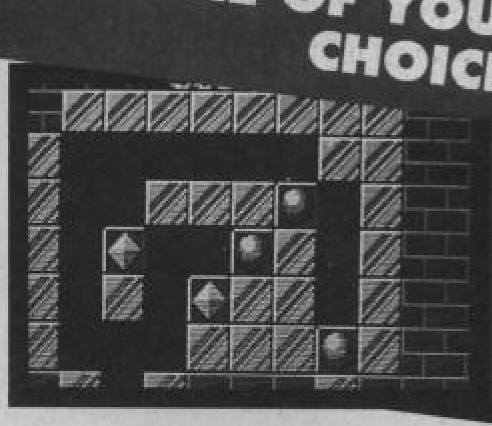
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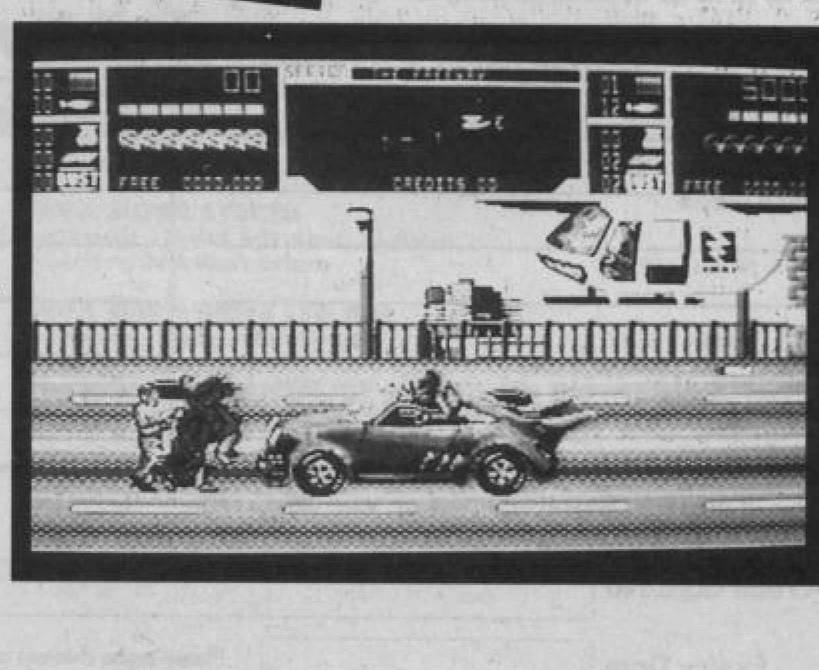
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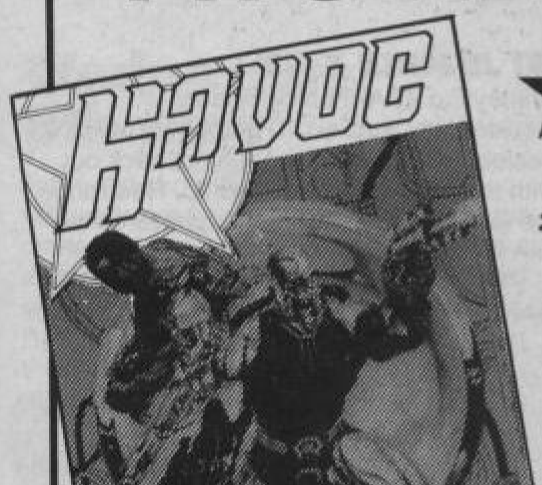
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The MasterBlaster Quiz

(YOUR STARTER FOR 10)

Yes, it's the return of the quiz that bites. Robin has been busy compiling some truly brain-bending questions, so you know who to blame. The answers will be printed next month, along with another cracking quiz.

A) THE NAME GAME
Name five C64 games the following programmers/companies have written.
1. Chris Butler
2. Jeff Minter
3. John Meegan
4. Sensible Software
5. Andrew Braybrook/Graftgold

B) WE ARE DETECTIVES
Work out the games from the following game name abbreviations and the game clues.
1. W (Paint, Police)
2. QMO (Titan, Actionscaping)
3. B (Bubble and Sqweek, 2D or 3D views)
4. AS (Asophy, Mary and Ricky)
5. GDO (Blabgor, Psi Energy)
6. T (Cartoon, Mumm-Ra)
7. S (Metal Gorilla, Somersault)
8. GB (Flamethrower, Russians)
9. TOR (Igniting Oil, Overheat)
10. NS (Orion, Stinger missiles)

C) CONNECT 4
Work out the connections between the following games in each list.
1. LEADERBOARD, GAUNTLET, MERCENARY, ALTERNATE REALITY: THE CITY
2. OUT RUN, RICK DANGEROUS, LAST NINJA, BARBARIAN
3. IKARI WARRIORS, TAU CETI, THE LAST NINJA 2, TIME MACHINE
4. SPINDIZZY, SUMMER GAMES 2, BATMAN: THE MOVIE, NEBULUS
5. OCEAN, SOFTWARE CREATIONS, TIERTEX, CREATIVE MATERIALS
6. BARBARIAN 2, IMPOSSIBLE MISSION 2, DOOMDARK'S REVENGE, JET SET WILLY 2
7. VIRUS on the C64, The IGEC (Interactive Game Environment Chair), The Amulator, MINDSMEAR
8. RALLY CROSS CHALLENGE, NIGHTBREED, TWIN WORLD, APACHE STRIKE
9. SOFTWARE PROJECTS, FTL, MICROSPHERE, ULTIMATE
10. BACK TO THE FUTURE 3, TOTAL RECALL, THE UNTOUCHABLES, DAYS OF THUNDER

D) ODD ONE OUT
Find the odd one out from each of the following lists.
1. GHOULS 'N' GHOSTS, LED STORM, PUZZNIC, BIONIC COMMANDO
2. ELITE, STUNT CAR RACER, EXILE, REVS, REPTON
3. HACKER, GUNSHIP, MERCENARY, SPINDIZZY
4. ELITE, GHOULS 'N' GHOSTS, GUNSHIP, GAUNTLET
5. SONIC BOOM, AFTERBURNER, THUNDERBLADE, GALAXY FORCE

E) THE GOOD, THE BAD AND THE COMPUTER GAMES
Match up the good guys with the bad guys and the games they were in.

THE GOOD GUYS
Hasrinaxx
Roy Adams and Hardy Jones
Wiz and Nifta
Captain Ivan Danko
Jaysan and Katra
Captain of the Jolly Roger
Luxor the Moonprince
Johnny 'Jimbo Baby' McGibbits
Thing
JP Stryker

THE BAD GUYS
Zark
The Manchi
Shareth the Heartstealer
The Mad Leader
The Egrons
The Evil Toy Goblin
The Dragon
Viktor Rostavilli
Espenosa
Acamantor

THE COMPUTER GAMES
Druid
Starglider
Infiltrator
Beach Head 2
Thing On A Spring
Doomdark's Revenge
Operation Thunderbolt
Space Rogue
Wizball
Red Heat

F) THE WORD
Just find the word shared by all four games in each of the following lists.
1. MAGIC, THUNDER, LAMP, HAWK
2. WARRIORS, DANCER, FIRE, SKIMMER
3. CARS, MAN, PIPELINE, CYCLE
4. SPIRIT, HAMSTER, WARRIORS, COMMANDO
5. FLY, LORD, TRACK, TRAP

G) JUMBLE SALE
Shirley the ZZAP! office cleaner 'accidentally' sucked 10 games up her 300 decibel Hoover and it spat them back out with their names all jumbled up. Rearrange the letters to form the game names so we can review them.
1. PROF RONAD CUIIAR STARVES ME NANS FOR WATER (4,4,3,8,5,3,4,5)
2. ROPE HUMS (1 word)
3. O TRAP O FEW LOIN (9,4)
4. KIL A LIVE WOTA (1,4,2,1,4)
5. HERY PUNTS (1 word)
6. A FISH ROWED (1 word)
7. GENIE STIRS REGATA HATS (3,5,5,7)
8. R U NUDER LEWD (1 word)
9. MOBI LIPS MISS NOISE (10,7)
10. HE RAPS RACIER (5,7)

H) TOP RATINGS
1. Which *epic* game got 99% for Presentation, Graphics AND Sound?
2. Which classic Hewson game got 100% for Presentation?
3. Which game, featuring a Liverpudlian hero, received a mysterious extra half mark for its appropriately impressive Sound?
4. Name the unique 3-D game that received a Gold Medal but never actually had a percentage rating?
5. Which was the very first game in ZZAP! to get a Gold Medal?

The Fuzzy factory

Last week's missing Fuzzy Factory was absent due to the Apex lads not sending it in, basically. Their excuse?: they were holidaying in America — 'junk food heaven'! When they eventually got home they realised that their *Creatures II* diary needed some serious updating, hence this special 'bumper' instalment. Now, after all this hard work they need another holiday!

Wednesday 8th May

John: I'm currently working on the title sequence, adding two extra screens to the present one (pictured in Issue 75). I've got to add a High Score table and a credits screen. I just hope I've got the memory as I'm running out pretty fast. I've finally got the high scores split, all I have to do now is move 'em onto the screen somehow.

Steve: Today is a music sort of day with the continuation of the new Torture Screen A music — LAT06 as it's known to me. This, as usual, uses the note-plexing technique but with a difference. It plays a long chord in the background of the drums, lead bass and a nice little tune, but in the chord voice it has other notes playing at the same time to enhance the overall sounds and gives the impression of at least four or five voices.

Also, today saw work on two more cute bits of music, one has a version name of 'Cudly' and the other 'Gismo' but neither have been assigned to any particular part of the game.

Friday 10th May

John: I completed the high score movement routine this morning together with a pattern to test it. The scores come flying on from the top of the screen and spiral into the middle. We thought the idea was good, but it somehow doesn't look as cool as we'd hoped. So after spending hours creating it I've got to rip it out.

Steve: This morning was spent on even more music for TSA and the Title screen. I was doing TSB graphics for the rest of the day, with some speech bubbles for the Fuzzies in the hanging cage saying, 'HELP, SAVE ME, FREE US'.

We've had some ideas for TSC ('Snow Problems'), which include even more blood. This sees the Fuzzy being lifted off the ground on the end of the chainsaw monster's chainsaw, with the blood oozing out all over the snow (certificate 18).

Tuesday 14th May

John: The high scores now bounce onto the screen. I also got a big Clyde to pixel into the background, which looked pretty good until there was a power cut! I stayed calm though, I didn't hit the computer too many times. So when the power came back a few minutes later I just had to write all the fade code AGAIN. Ho hum.

Steve: Rob Hogg phoned this afternoon and we had a chat about the weather, life and why hadn't they got the latest instalment of the diary yet, so we printed it out and faxed it off. Rob and I also discussed the idea of doing a *Creatures* cartoon strip for ZZAP!. I've now started work on that and called it 'The Further Adventures of CLYDE RADCLIFFE'.

Thursday 16th May

John: I'm onto the credits page now, complete with dancin' Fuzzies, large action shots of Clyde and... the credits! So I had to write a quick message-print routine which slowly prints up text, a 'Clyde face' routine (fade Clyde in, fade out, change animation and fade in again etc) and rewrite the dance routine so that it would always be in time with the music (when Steve finally gets around to doing some). As an afterthought we decided to have loads of stars flying around behind the credits but over the large Clyde animation.

Steve: I've now finished the black and white version of the cartoon and have faxed it to Rob to see what he thinks.

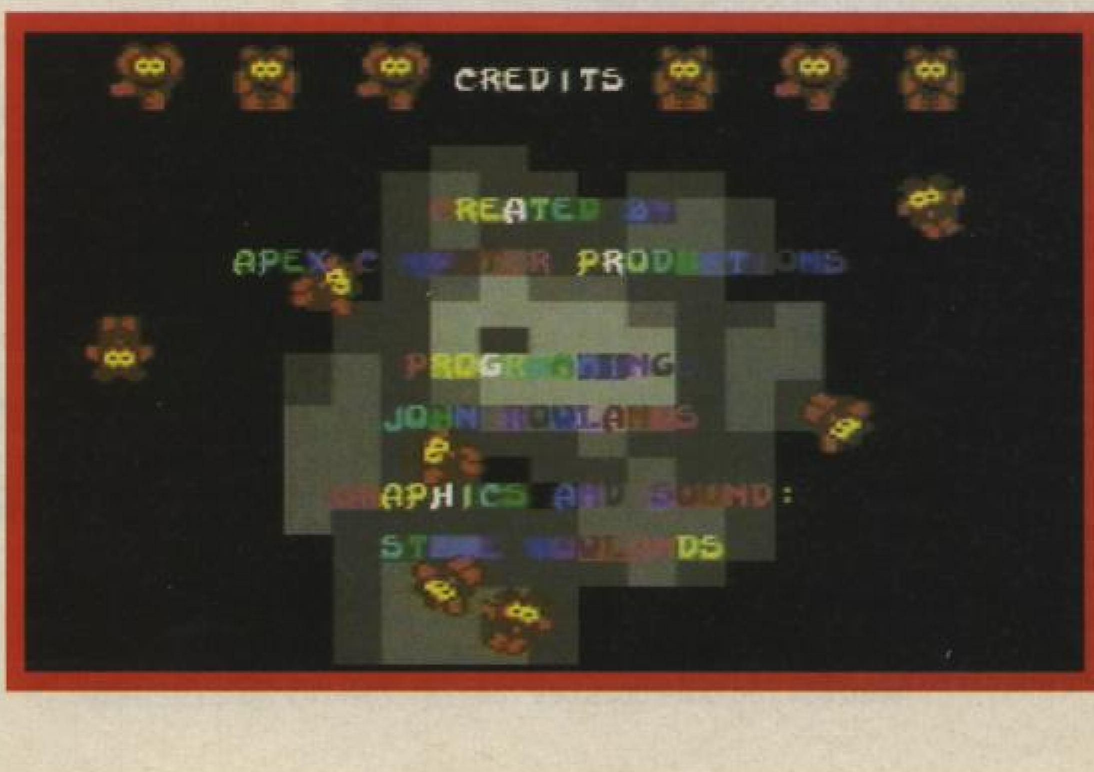
Meanwhile I had an idea for a TSC alien which was to have bouncing snowmen — when killed their heads explode into snow and you can push their bodies around like big snowballs.

Rob gave the cartoon the thumbs up so I'm now starting to colour it in, this will take a while. When it's finished I'll get a few full-colour laser copies done and send one to the guys at ZZAP!.

Saturday 18th May (a Saturday?)

John: Finally got the credits page to loop back round to the title page. Andy Smith was over this afternoon, discussing which club we should go to tonight, which drink we should get merry on and, most importantly (maybe), the title sequence. He suggested replacing the stars with Fuzzy-Wuzzies. So I banked down the spinning Fuzzies from the Bonus game and quickly

● The credits screen with a fountain of spinning Fuzzies!



modified my animation and colour routines. Now there are Fuzzies flying around the screen.

Steve: After having had the same Intermission Screen graphics since the start of the game I thought it might be time to do some new stuff to go on later levels. The theme headings from *Creatures* gave me some inspiration, such as Lily Lakes. Watery Falls and, the one I did, the Caves of Slime. This features the caves in the foreground, with stalactites and stalagmites behind, and right in the distance you can see the sky at night outside the cave with the stars and moon.

Tuesday 21st May

John: I've been tweaking my sprite-2-sprite collision routine today as I haven't really looked at it properly since I modified it for *CRITT*. *Retrograde* and *Creatures* needed to check all on-screen baddie sprites against the player sprite. However, Torture Screens do not always use sprites for baddies (and not all baddies kill you anyway), so I made the routine check only a select amount of single sprites. But I also made the routine do a lot of stuff *every* time it went to check a sprite instead of just doing it with the first sprite (which is all that was needed). So basically, the processing time was twice as much as it needed to be (Lame Programmers Inc)!

Steve: I had another idea for some more Intermission Screen graphics. 'The Black Forest Of Gateau' features a small hut, set in the middle of the creepy forest at night. The graphics are nearly completed, with the exception of the platforms that the Fuzzies are thrown to and from.

More TSC graphics are underway with the designing of the rope that holds the Fuzzy over the chainsaw monster's pit and the post that the rope is tied around.

Friday 24th May

John: I uploaded the graphics for the second Torture Screen yesterday and then chucked in some colour splits (looks a little like a bitmap screen now). Next I overlaid all the sprites we required for Fuzzies, acid, baddies etc. Today I coded a little bit of code (!) which produces a splash, needed for objects falling into acid and water. I've also got the raft at the bottom of the screen moving and animating, together with a little fella who sits on it paddling his heart out!

Steve: I've come up with a good idea for another Torture Screen. There is a pit that's half full of water and infested with crocodiles. On the right of the screen there's a waterfall and near this is a little creature with a big bucket. This creature sticks the bucket into the waterfall, then carries it across to the pit and pours it in, and yes, you've guessed it, above the pit is the latest Fuzzy victim. As the water rises the crocs get closer to the Fuzzy until they bite the bottom of his body off (also rated 18).

Monday 27th May — Bank Holiday

As with most Bank Holidays we spent the day down Southend with some of our mates. The sea front was well and truly packed as not only was there not a cloud in the sky, but it was the Southend Air Show today — not that we saw much of it. We spent all day in the pubs, arcades, pubs, fast food places, pubs, more arcades and... the pubs. Yep, a great day was had by all!

● **Bubble, bubble, toil and trouble it's the acid bath for you!**



Tuesday 28th May

John: After playing the latest arcade games yesterday and spending loadsamoney on *Rampart* (and booze) it's back to work on the game. So this morning I was not only struggling through a hangover but also making a Fuzzy fall out out of the cage and into the acieeed. Once I'd finished that, I started on the baddie who prods the Fuzzies in the cage (obviously causing one to fall out). I then tied the whole lot together so it's now a little sequence of events leading up to the death of one of our fluffy friends — unless, of course, Clyde saves him.

Flicking through the latest ZZAP! today I noticed that our spoof 'Readers Awards' entry was printed by the one-and-only, Lloyd Mangram (it was actually sent with a demo disk to Rob Hogg and wasn't intended to be included in the awards). I also noticed that our address was printed with the entry (and I was stupid enough to put it on there!). This will probably have the effect of drastically increasing our mail bag.

Steve: I've come up with some more Torture Screen ideas but instead of ways to kill Fuzzies, I've been thinking of ways to rescue them. Picture this, an ill-fated Fuzzy fastened to a rope dangling above some sort of gruesome death device. This rope is hooked over a pulley and tied around a pole. Under the rope is a candle that is slowly burning away the fibres, until the rope snaps. Near the candle is a large monster just sitting there. On the other side of the screen there is a seesaw and an alien dressed in a waiter's outfit who walks off the screen and returns with a cute little alien on a tray. He then puts this little creature on one side of the seesaw, and you have to catapult it right into the mouth of the creature near the candle. The idea is that you feed this monster so much that he gets ill and throws up all over the candle thus putting it out.

Thursday 30th May

USA here we come... That's right, we're off to America today (we needed the break, okay). So the game has come to a standstill for the next two weeks. Oh, by the way, we received four bits of fan mail this morning and ZZAP!'s only been out a few days!

Monday 17th June

We're back! But we don't want to be! Back to all these high prices, limited sources of junk food and all this rain. We can't even use our English accents to our advantage any more (hee hee). But at least our lager has alcohol in it!

The amount of mail we received while we were away is a tad large to say the least. Before our address was made public we made a policy of always answering any fan mail we got, but with the number of letters we're getting now, unfortunately it's going to be impossible to reply to everyone and still produce the game. So we send our apologies (and thanks) to all of you who sent us your opinions/questions and wanted a reply — it's just that there are too many of you! What we will do, however, is attempt to answer some of the most commonly asked questions in this very instalment (see 'APEX ANSWERS' box).

Friday 21st June

John: The game's been coming along slowly this week. Andy Roberts (who play-tests our games and gives us the odd (very odd) idea) came down from Liverpool for the weekend. Looks like we'll have to take



● Steve's sketches provide some idea of forthcoming Torture Screens. Stand by for a full cartoon strip next munf!

him to a club tonight. We showed him the latest demos of the game which he seemed to like — at least that's what he told us.

Steve: Andy brought down a load of Amiga demos: one was of the first *Creatures* Torture Screen with grafix ported across from the C64 with all the animations and some intro grafix. The sound had been sampled from the C64 and instead of taking up less than 1K it was 300K for about four bars worth. All that was done by 'Kenz' and Andy Roberts.

Tuesday 25th June

John: Having to describe what we've been doing to the game every day is presenting us with a slight problem: we'll end up giving too much of the game away. Screenshots of each screen will also give away more than we want to. So a quick request to the ladz at ZZAP!: DON'T PRINT FULL SCREENS — pretty please.

Steve: At the top of the Intermission Screen there is an alien known as a 'Snatcher'. I'm bored with what it looks like, so I've started to design a new and improved one which looks something like a bat, but a lot cuter. Also you may remember me telling you about a creature that is wearing a waiter's outfit, well I've been sketching down this very creature and a few others, these may be seen in this very instalment, then again...

Thursday 27th June

John: On Torture Screen B, we've noticed that when the frog falls into the water he doesn't look like he goes in it — he looks too overlaid (which, of course, he is). So I decided to add a colour split across the top of the water which turns the frog from green to light blue, therefore making him look like he's submerged.

Next I realised Clyde can get to the water and fall into it, so technically he should go light blue too. So now he does, and falls to the bottom of the pond and drowns.

Steve: On the subject of TSB, I did a new alien for the top of the screen which was like a dog creature, but then I decided to go back to the original 'Screamer' creature. I added a nice 'Ouch' animation to it for when he gets shot. Finally got around the last alien on TSB, who looks a bit like one of the cuter aliens from *Retrograde*. It's got a nice 'splitting apart' sort of explosion.

Monday 1st July

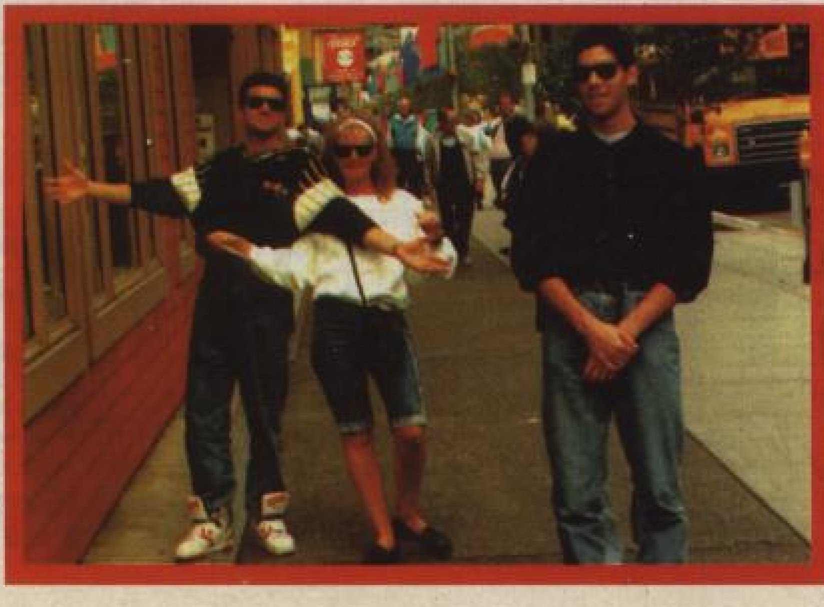
John: Only two weeks to go until we're off on holiday (again) and we can't wait! You'll never guess where we're going. As we had such a fabbo time there last year we're back to the same island and even the same hotel . That's right, in two weeks we'll be in Majorca!

It's back to work for now though. With all the froggy intelligence done, I've started to code the rock movement routine as well. I'm not going to mention exactly what the rock is supposed to do for obvious reasons.

Steve: I'm doing new acid animations for TSB and while I'm here I've done the Fuzzy wave. After you rescue the poor old fellow he gives you a flutter of his paw and walks off to freedom.

The TSC design is now back on the C128 and I've just added a big black cannon to the character set and background. This Torture Screen is the one with the infamous Chainsaw Monster that carves frightened Fuzzy to death (yuk!). I have just done all the animations for this with poor Mr Fuzzy-Wuzzy on the end of the chainsaw being lifted around (with blood everywhere — of course!).

● Steve and girlfriend Sandra Boe make a spectacle of themselves in the States, while John looks cool on the right.



Thursday 4th July

John: I had a little break from the Torture Screen yesterday to make a slight modification to the Title Sequence (which is bigger than the *Retrograde* and *Creatures* Title Sequences put together!). At the bottom of the first screen is the credit, 'An Apex Computer Production', with a colour split background. We decided to change this background to black, and have loads of stars flying through the letters. This has been finished now, but it doesn't look as good as we'd hoped. So I will probably modify it.

I was chatting to Steve today about the amount of extra lives we should let you lot get. We then came up with the idea of 'Hidden Bonus Rooms'. These will be found on selected Torture Screens and are simply rooms full of the 'bonus coins' that are found on the Intermission Screens. You must find the secret way to get to them and if you do, you'll have something like 20 seconds to collect as many coins as you can before returning to the Torture Screens. I've already devised a way to cram a 40 x 24 character screen into 8 bytes, so we could make each room more than just one screen.

Steve: Well this hidden bonus room sounds like a good idea. Talking of 'sounds', we need some music to give a nice atmospheric effect and there will be effects for Clyde as well. This music has been done in two channels, took about 20 minutes to compose and was a massive 48 bytes long.
We've been getting a lot of fan letters lately, some of which ask lots of questions and others that suggest ideas to put in *Creatures II*. Out of all the Torture Screen ideas sent, I have chosen all the good ones and started trying to compile some screens. Thanks to James Cutts (aged 14) whose sketches gave me inspiration for a new Torture Screen.

APEX ANSWERS!

'How do I start writing games?'
Er, good question. If anyone finds out could they let us know? Seriously though, you must first learn to program Machine Code. Learn how to use the C64, how to move and animate sprites, create background graphics, where to store them etc. All of this information can be found in computer books, which brings us onto the next question:

'Which is the best book to get?'
The best one (in our opinion) is called 'Programming the Commodore 64' written by Rae West. It is published by *Level Computer Publications, PO Box 438, Hampstead, London NW3 1BH.*

'Which graphics editor do you use?'
Our most commonly used one is Silverbird's *Graphic Editor*. We also use custom editors which we write for any special tasks that our other editors can't cope with easily.

'Is there another cheat for *Creatures*?'
There isn't another built-in cheat mode for *Creatures* but there is, however, a poke which will give you infinite shields. To enter it you'll need an Action Replay cartridge. It is: POKE 44183,173.

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SOFTWARE EXAMPLES

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it's Corky!

Despite the iffy start the summer is now in full swing, lots of ice creams are being scoffed (most of them by the fattie farmer Phil), those of us who suffer from hay fever are feeling very sorry for ourselves and the drinks machine can't keep up with the demand for cold beverages. But the worst thing about the summer is the disgusting pairs of shorts that certain members of Newsfield are wearing (mainly the Satanic Film Planners) and Robin's multicoloured shirts (especially the infamous 'Strawberry' one). But enough of the office problems, what goodies do I have in store for you this month. Well there are Spikey In Transylvania, Strider II and Shadow Dancer maps, along with the latest in tips, POKES, hints and loadsa music listings to get your toes a-tapping. Right, I'm off to dig out my pair of fluorescent shorts and day-glo shirt. Sun shades ahoy methinks

REVENGE OF THE MUTANT CAMELS

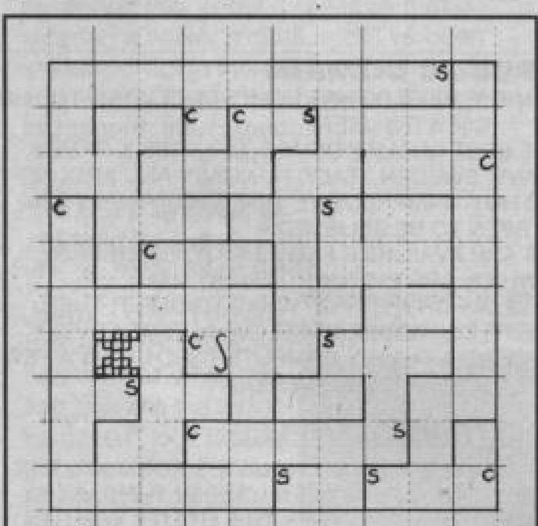
(Megatape 19)

For infinite lives type in this listing, then insert the game and RUN the program.

```
1 REM REVENGE OF THE MUTANT
CAMELS HACKS FOR MEGA TAPE BY
WAZ 91
2 FOR WA=600 TO 623: READZ:
C=C+Z: POKE WA,Z: NEXT
3 IF C≤ ≥2695 THEN PRINT "DATA
ERROR": END
4 POKE 157,128: SYS600
5 DATA
032,086,245,169,104,141,253,002
6 DATA
169,002,141,254,002,076,224,002
7 DATA
169,165,141,082,139,076,013,008
```

STEEL

(Hewson/Megatape 18)



Here is a mini map showing you the positions of sub games, cartridges and the cartridge room. Thanks go to R Cragg **in Co Durham for his/her efforts.**

NAVY S.E.A.L.S

(Ocean)

Thanks go to Rob H's secret contact for these two useful passwords.
Obtain a high score and type in BRAINDEAD on the score table, pause the game (F1), unpause and by pressing the left arrow you can jump the levels. Alternatively, type in MAD CYRIL (with the space) to begin on level 4.
Did you spot the deliberate mistake (ahem) in last month's *Navy SEALs* map? I said that Level 5 was the last. Slapped wrists for me because there is indeed a Level 6, so maps for this level would be welcomed.

SPIKEY IN TRANSYLVANIA

(CodeMasters)

My thanks go to Matthew Allen **from Surrey for this excellent map, maybe poor old Spike the Viking can plan his escape now.**

And here are some helpful hints and tips courtesy of the programmer Dave Clarke.
1) The door knob opens the door on the start screen.
2) Gloves are used to ring the bell in the belfry.
3) Get the ploughman's lunch from the kitchen and give it to the farmer. He will leave behind a pair of wellies, these are used to cross the muddy patch in the middle dungeon.
4) Give personal stereo to the guard at the dungeon exit to get past.
5) Use the gloves to ring the bell in the belfry, this will stun the bat.
6) Get the crucifix from the church and drop

APOLOGY CORNER

Whoops, it would seem that a couple of Waz Pilkington **hacks have been printed wrongly, so here are the corrections.**

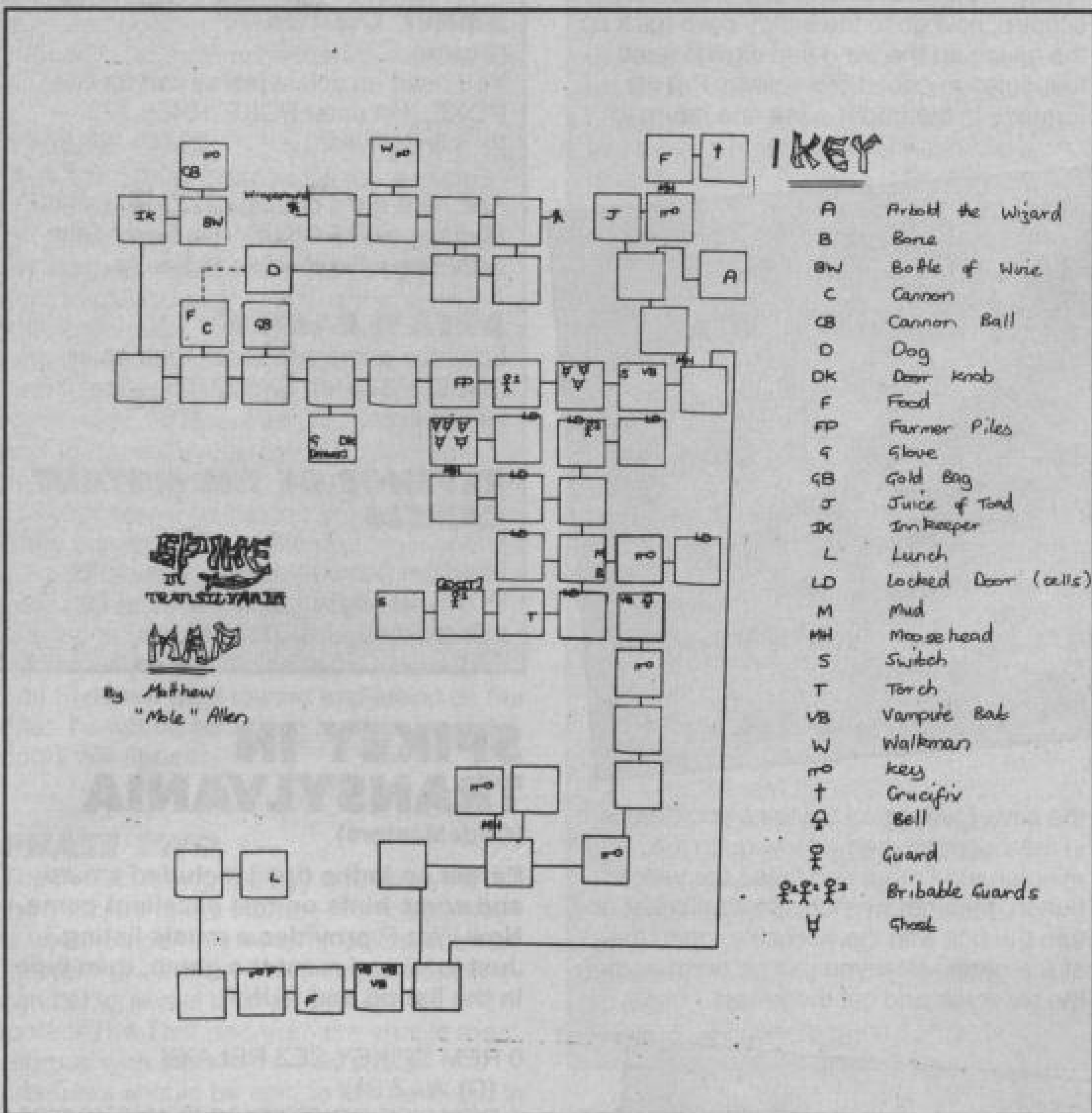
LAST NINJA 3 MUSIC HACK
Line 10 should read

```
10 DATA
120,169,034,141,020,003,169,016
```

MIDNIGHT RESISTANCE HACK
Line 160 should read

```
160 DATA 98,10,104,173,32,208,96
```

it in the ghastly ghost room. One of the ghosts will drop the wizard's spell book.
7) Get juice of toad from the ramparts, then go to Arbold the Wizard's room and put spell book, bat and juice of toad into the cauldron. This will explode and leave behind a tie.
8) Wear the tie to get past the innkeeper in the Rebels' Inn.
9) Get the sack of gold from the abandoned shack and give it to the guard on the drawbridge.
10) Flick down the switch in the central corridor to stop the spikes in the lower corridor from puncturing you.
11) Flick down the switch in the upper dungeon to get past broken pathway.
12) Get the bottle of wine from the inn and give it to the guard in the deepest dungeon.
13) Push the cannon towards the rock in the abandoned shack. When it will move no further drop the torch from the upper dungeon and the cannonball from the cellar. The cannon will now destroy the rock and allow Spike access to the rebels' underground network.
14) Get the bone from the middle dungeon and drop it in front of the vicious dog in the rebels' hideout.



THRUSTABALL
(Megatape 19)

Type in the following listing, slam the tape into the cassette player (not too hard) and RUN the program. Voilà, infinite energy.

```
1 REM THRUSTABALL HACKS FOR
MEGATAPE BY WAZ 91
2 FOR WA=600 TO 623: READZ:
C=C+Z: POKE WA,Z: NEXT
3 IF C≤ ≥2860 THEN PRINT "DATA
ERROR": END
4 POKE 157,128: SYS600
5 DATA
032,086,245,169,104,141,253,002
6 DATA
169,002,141,254,002,076,224,002
7 DATA
169,173,141,177,201,076,013,008
```

THE POWER
(Demonware)

It's 'Hammer Time' with a few passwords for *The Power*, thanks to Paul Connell **in Lancashire.**

Level 3 — VISUAL
Level 5 — URGENT
Level 7 — TOP TEN
Level 9 — ASOFGH
Level 11 — SURFIN
Level 13 — BULLIT
Level 15 — 36F6FR
Level 17 — PIXXEL
Level 19 — NEWTON
Level 21 — LAUNCH

MOONSHADOW
(Idea)

Thanks to Waz Pilkington **here is an infinite energy POKE for those of you with no cartridge. Just type in the listing, RUN it and follow the prompts. Note this will only work with the disk version.**

```
0 REM MOONSHADOW POKES BY
WAZ 91
1 REM THIS IS FOR DISK VERSION
ONLY!
2 FOR WA=679 TO 737: READZ:
C=C+Z: POKE WA,Z: NEXT
3 IF C≤ ≥6273 THEN PRINT "DATA
ERROR": END
4 PRINT CHR$(147); "INSERT
MOONSHADOW DISK AND PRESS
ANY KEY"
5 POKE 198,0: WAIT 198,1: SYS 679
10 DATA
169,001,162,008,160,255,032,186
11 DATA
255,169,010,162,215,160,002,032
12 DATA
189,255,160,004,162,000,169,000
```

SNARE
(Thalamus)

Here we have two music hacks for *Snare* from the Mancunian music maestro Waz Pilkington. **The first allows you to listen to five tunes, just load up the game and reset it. Then type in the following listing and RUN it, press 1-5 to hear the tunes.**

```
1 REM SNARE MUSIX BY WAZ 91
2 FOR WA=4096 TO 4138: READZ:
C=C+Z: POKE WA,Z: NEXT
3 IF C≤ ≥4323 THEN PRINT "HA HA
YOU PRAT YOU MADE A DATA
ERROR!": END
4 PRINT CHR$(147); "PRESS 1-5 FOR
MUSIX": SYS4096
10 DATA
120,169,016,141,021,003,169,037
11 DATA
141,020,003,169,075,141,181,220
12 DATA
169,000,032,205,039,088,032,228
13 DATA
255,233,048,201,005,176,247,141
14 DATA
017,016,076,000,016,032,042,040
15 DATA 076,049,234
```

The second listing allows you to listen to the loading tune. Reset whilst loading the game, type in the following listing and RUN it.

```
1 REM SNARE LOADING MUSIC BY
WAZ 91
2 FOR WA=4096 TO 4141: READZ:
C=C+Z: POKE WA,Z: NEXT
3 IF C≤ ≥4600 THEN PRINT "AAARGH
NOT ANOTHER DATA ERROR!": END
4 SYS4096
10 DATA
120,169,016,141,021,003,169,032
11 DATA
141,020,003,169,053,133,001,169
12 DATA
000,032,000,224,169,055,133,001
13 DATA
169,075,141,181,220,088,096,234
14 DATA
169,053,133,001,032,093,224,169
15 DATA 055,133,001,076,049,234
```

MINI ZORK

(Activision/Megatape 11)

From the start go north and then north again (note the pile of leaves but DON'T touch them, this leads to the infamous grating). Go up, get the egg, now go to the location behind the house and open the window. Go west inside the house and enter the living room, get the sword and the lantern, light the lantern and put the egg in the trophy case. Go to the attic and get all, then go back to the living room and move room and put the painting in the case, then return to pick up the discarded objects. Go to the troll room and kill the troll with the knife, but don't go west 'cos this seems to be bugged. Go east then southeast, tie rope to railing and climb down. Go to the Egyptian room and get the coffin (you may need to drop some objects) and open it.

Go to the alter and pray, put the coffin in the trophy case (but keep the sceptre). Go to the end of the rainbow and wave the sceptre, now go to the sandy cove (pick up the spade on the way) and dig the sand four times to collect the scarab. Put the treasure in the trophy case and return to the rug. Open the trap door and go down, the important thing to watch out for down here is the thief.

The way to avoid losing any of your goodies to him is to put them in the trophy case as soon as they are collected. Go east and collect the painting, to go up you'll need to drop a few objects (not the painting). From the kitchen go to the living the cove (picking up anything you dropped in the Egyptian room). Now go to the maintenance room and press the yellow button, then get wrench. Go south east and turn the bolt with the wrench to open the sluice gates. Now you can go north from the reservoir and get the jewels.

PUZZNIC

(Ocean)

You have two choices with these Waz **hacks, either type in these cartridge POKES:**

POKE 9387,189 — Infinite Retries
POKE 9206,173 — Infinite Time

Or type in the following listing for infinite retries and time. Just rewind the game to the start and RUN the program, *Puzznic* will now load.

```
1 REM PUZZNIC HACKS BY WAZ 91
2 FOR WA=384 TO 418: READZ: POKE
WA,Z: C=C+Z: NEXT
3 IF C≤ ≥4021 THEN PRINT "DATA
ERROR": END
4 POKE 157,128: SYS384
5 DATA
032,086,245,169,032,141,084,003
6 DATA
169,147,141,085,003,169,001,141
7 DATA
086,003,096,072,169,173,141,246
8 DATA
035,169,189,141,171,036,104,206
9 DATA 032,208,096
```

And for the music hack, load up the Tim Follin 1.2 listing and add this DATA line.

```
100 DATA
0,106,179,106,0,0,1,1,2,2,3,3,0
```

WIZBALL

(Ocean)

Thanks go to John Barry **from Walsall for this *Wizball* Sonix and FX hack.**
Load up the game and reset it, then type in the listing, save and run it. Press 1 TO 9 for different Sonix and A TO Z for the FX (any other key stops the current sounds).

```
100 FOR T=49152 TO 49360: READ A$
110 L=ASC(LEFT$(A$,1))-55: L=L-
(L≤5)*7
120 R=ASC(RIGHT$(A$,1))-55: R=R-
(R≤5)*7
130 A=L*16+R: C=C+A: POKE T,A:
NEXT
140 IF C=26172 THEN SYS 49152
150 PRINT "DATA ERROR!!"
160 :
170 DATA
78,A9,7F,8D,0D,DC,A9,4C,8D,0B
180 DATA
7E,8D,D7,7D,A9,60,8D,0E,7E,A9
200 DATA
35,85,01,EE,20,D0,A2,00,86,FE
210 DATA
20,0A,B9,A6,FE,EA,CA,10,F5,AD
220 DATA
01,7E,E8,8E,20,D0,20,77,C0,A9
230 DATA
FF,CD,12,D0,D0,FB,F0,DD,A9,02
240 DATA
8D,EF,B8,8D,F0,B8,A9,00,E0,03
250 DATA
B0,02,A9,03,8D,1B,C0,BC,56,C0
260 DATA
20,D0,47,4C,F1,45,1A,2F,3D,13
270 DATA
21,0C,28,05,36,C0,18,D0,05,A9
280 DATA
20,8D,27,C0.C0,15,D0,03,4C,C3
290 DATA
7D,A9,00,8D,EF,B8,4C,53,45,A5
300 DATA
FF,30,03,4C,AD,C0,20,AD,C0,A5
310 DATA
FF,30,4B,C9,3A,B0,09,38,E9,31
320 DATA
30,11,AA,4C,3A,C0,C9,5B,B0,09
330 DATA
38,E9,41,30,04,A8,4C,5F,C0,20
340 DATA
D0,47,A9,AD,8D,27,C0,A9,00,8D
350 DATA
1B,C0,60,A2,00,B5,00,9D,00,C2
360 DATA
E8,D0,F8,A9,37,85,01,20,9F,FF
370 DATA
84,C5,B9,81,EB,8D,FF,C2,A5,00
380 DATA BD,00,C2,95,00,E8,D0,F8,60
```

CHEATS 'N' POKES

Here are a couple of handy bits 'n' bobs from Paul Gumsley **in Whitby.**

SHADOW OF THE BEAST

(Ocean)
For infinite energy enter this password on the scrolling title screen... HOW SAD TO BE THE FATSO (with the spaces).

SAINT DRAGON

(Storm)
You need an action replay cart for this POKE, just enter POKE 10469,173 — for infinite lives.

And here are a couple of ZZAP! Megatape 19 POKES from Bernadette Jefferson **who resides in Leeds.**

DREAM RAIDER

Load the game and reset, then enter POKE 33825,96: SYS32768 — for infinite lives.

REVENGE OF THE MUTANT CAMELS

Load the game and reset, then enter POKE 40905,165: SYS35388 — for infinite lives.

SPIKEY IN TRANSYLVANIA

(CodeMasters)

Earlier on in the tips I included a map and some hints on this excellent game. Now Waz P **provides a music listing. Just load and reset the game, then type in the listing and RUN it.**

```
0 REM SPIKEY SEZ RELAX!!
  (C) WAZ 91)
1 REM USE POKE 16400,(0-1): SYS16384
2 FOR WA=16384 TO 16429: READZ:
C=C+Z: POKE WA,Z: NEXT
3 IF C≤ ≥4159 THEN PRINT "SPIKEY SEZ
THAT'S A DATA ERROR!": END
4 SYS16384
10 DATA
120,169,032,141,020,003,169,064
11 DATA
141,021,003,169,055,133,001,169
12 DATA
000,032,000,016,169,055,133,001
13 DATA
169,075,141,181,220,088,096,234
14 DATA
169,053,133,001,032,018,016,169
15 DATA 055,133,001,076,049,234
```

Also from Waz is this cheat mode to give Spikey infinite lives.
Just hold down the keys C,J and 2 (the border should turn yellow).

LORDS OF CHAOS

(Blade Software)

Here courtesy of GJ White **from Lincolnshire are some tips and a map of Level Three for *Lords Of Chaos*. First the tips.**

RECOMMENDED SPELLS

2-3 Vampires
2 Spectres — to open weapon boxes
2 types of flying mounts
1 Pixie — to be used as a sacrifice
Any other creature that can carry items — use as required
4 Teleport
4-6 Magic Lightning
— save for the final confrontation
2-3 Magic Fire — to be used on the wooden floor
2 Flood — to extinguish the fire around the diamond

PHASE ONE

Cast Vampires, 2 mounts, a few carrying creatures and a Pixie.

Vampires guard creature generators to the north and east of the start position. Be sure to pick up any weapons that appear with the enemy. The Troll will ride north to pick up the key whilst the Goblin walks east to collect the sulph. Ride into weapon room and cast Spectres (you may have to wait for Mana levels to rise sufficiently before attempting this).

Analyse each weapons box with the white cursor, bows are essential weapons so grab these if possible. But be careful in your choice because each Spectre can only open one box. If you selected three Vampires the third waits in the start room. The Pixie will walk toward and stand on the altar, he will be sacrificed but four locked doors will appear.

PHASE TWO

The Troll picks up the key and throws it to the Vampire in the starting room. This key is used to open the second locked door on the right (the one above the right-hand candle) to reveal a chest that can be looted. The Troll and Vampire should then regroup with the others. Any spare creatures should be sent to kill the Dwarf in the room below the second locked door. The Vampire guarding the easterly creature generator should wait until the other creatures have passed safely before regrouping.

SOFTWARE CREATIONS MUSIC HACK

Waz Pilkington **has come up with a new version of the Follin bros listing.**
1) Type in the listing below.
2) Load up the game of your choice.
3) Add the data line for the desired game.
4) RUN the program.
5) Insert a joystick into port 2 and move it up, down, left and right to hear the groovy tunes. Also try pressing the fire button as you move the stick to hear even more melodic tones.

```
1 REM TIM FOLLIN 1.2 BY WAZ
2 FOR WA=49152 TO 49297: READZ:
C=C+Z: POKE WA,Z: NEXT
3 IF C≤ ≥17193 THEN PRINT "DATA
ERROR
  — PLEASE CHECK": END
4 READ T,I,M,F
5 POKE 49170,T: POKE 49288,T: POKE
49171,I: POKE 49289,I: POKE 49190,M:
POKE 49191,F
6 FOR WA=1 TO 8: READZ: POKE
49202+(WA*9),Z: NEXT: READZ: POKE
49168,Z
7 PRINT CHR$(147); "MOVE JOYSTICK
PORT 2 FOR MUSIC": SYS 49152
10 DATA
120,169,033,141,020,003,169,192
11 DATA
141,021,003,169,053,133,001,162
12 DATA
000,032,145,192,169,055,133,001
13 DATA
169,075,141,181,220,088,076,030
14 DATA
192,169,053,133,001,032,145,192
15 DATA
169,005,133,001,173,000,220,201
16 DATA
127,208,003,076,126,234,201,126
17 DATA
208,005,169,000,076,123,192,201
18 DATA
110,208,005,169,001,076,123,192
19 DATA
201,119,208,005,169,002,076,123
20 DATA
192,201,103,208,005,169,003,076
21 DATA
123,192,201,125,208,005,169,004
22 DATA
076,123,192,201,109,208,005,169,
23 DATA
005,076,123,192,201,123,208,005
24 DATA
169,006,076,123,192,201,107,208
25 DATA
021,169,007,141,134,192,234,234
26 DATA
234,169,053,133,001,162,000,032
27 DATA
145,192,169,055,133,001,076,126
28 DATA 234,096
```

And here are the DATA lines

BLACK LAMP (Firebird)
```
30 DATA 144,94,84,95,0,1,2.3.4.3,2,1,0
```
L.E.D. STORM (US Gold)
```
30 DATA
12,104,196,104,0,1,2,3,4,5,6,0,0
```
PETER PACKRAT (Firebird)
```
30 DATA 3,240,6,240,1,2,3,1,2,3,1,2,1
```
BIONIC COMMANDO (US Gold)
```
30 DATA 3,102,180,102,4,5,4,5,4,5,4,5,4
```
PSYCHO PIGS UXB (US Gold)
```
30 DATA
133,154,77,155,0,1,2,3,4,5,4,3,0
```
GHOULS 'N' GHOSTS (US Gold)
```
30 DATA 83,97,52,98,0,1,2,3,4,5,6,5,0
```
AGENT X II (Mastertronic)
```
30 DATA 0,104,165,104,0,1,2,3,2,1,0,3,0
```

PHASE THREE

Once the Dwarf is dead the majority of the creatures can advance through the secret door. The Spectres should secure the third creature generator. You should then go up to the second locked door, you may have to teleport to get behind it (do not go through the flashing passage). If teleportation is required drop the cauldron and any other heavy object so that the chest can be fully looted.

PHASE FOUR

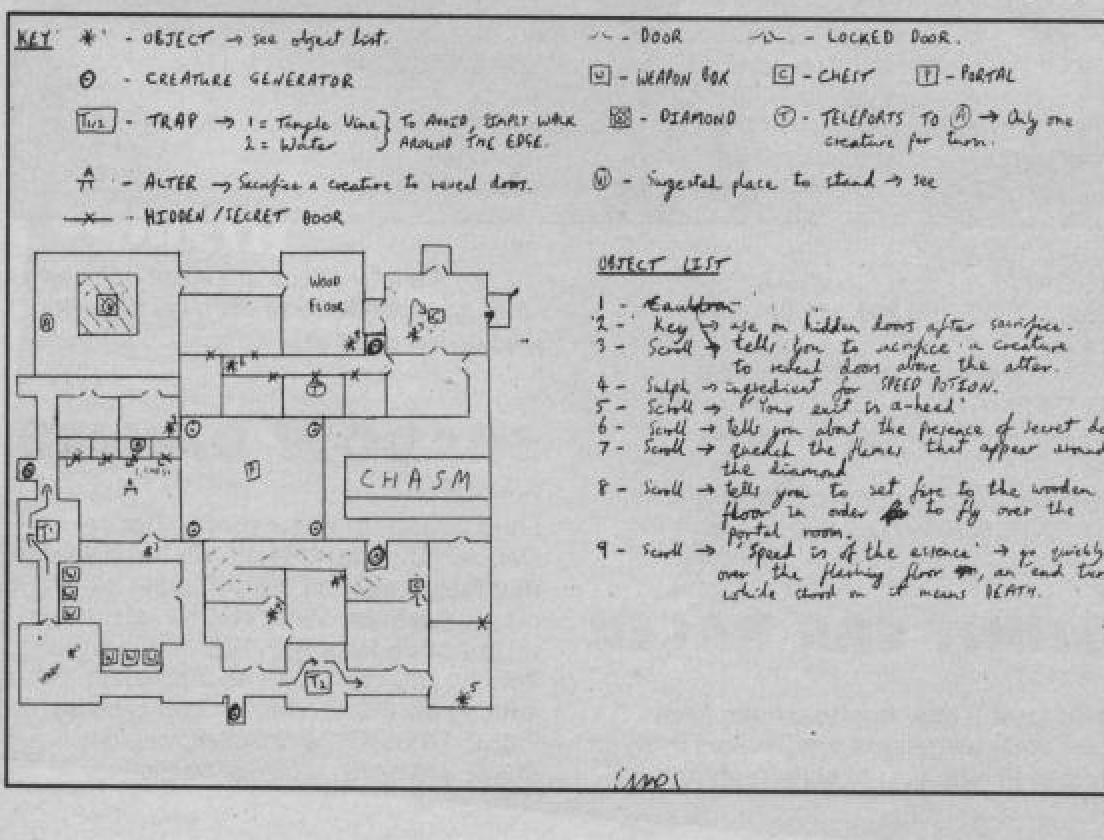
Group all creatures in the vertical corridor

DRAGONBREED

(Activision)

Load up the game and reset it, then type in the Waz **listing and run it.**

```
1 REM DRAGON BREED MUSAK BY
WAZ 91
2 FOR WA=4096 TO 4124: READZ:
POKE WA,Z: C=C+Z: NEXT
3 IF C≤ ≥2777 THEN PRINT "DATA
ERROR": END
4 SYS 4096
5 DATA
120,169,023,141,020,003,169,016
6 DATA
141,021,003,169,075,141,181,220
7 DATA
169,006,032,056,088,088,096,032
8 DATA 151,088,076,049,234
```



to the west of the chasm, with bow carriers mounted at the front. When ready the mounted creatures ride round the corner and the bowmen begin firing at the Troll and Ogre. Don't waste your magic on them because they are resistant, concentrate on hitting them with more normal weapons.

PHASE FIVE

Most creatures should be near to full strength by the time the Ogre and Troll are dead. You should then advance to the next door, sending the Spectres and bowmen through first. Once the next creature generator is secure send vampires through to stand in front of each door, you are then safe enough to loot the chest (but keep a Spectre close to hand just in case). Send a Goblin through the teleporter to collect the diamond (but don't let him touch it yet).

PHASE SIX

All the creatures should then advance through the teleporter and head in an easterly direction and stop in the wooden room. You should cast a Flood spell at the fire around the diamond, it can then be thrown back to you. After collecting the diamond you should cast a Magic Fire spell at the wooden floor. Any flying creatures can now take off from the wasteland created and the stage is set for the final confrontation.

PHASE SEVEN

You should then fly south until you see your opponent and your familiars, but beware of attacks from Griffins and Vampires. Magic Lightning should initially be aimed at Ragaril and his undead minions. If you run out of Lightning spells just enchant your bow and carry on blasting. Be sure to fly back to the wasteland once all the action points are used up. Vampires should be used to attack flying enemies, don't use the Spectres because by now they are virtually useless. Once the main room has been cleared you should land and go through the portal.

WINGS OF FURY
(Domark)

My thanks go to S N Hardy **from Sheffield for these useful playing tips for one of my favourite 'gung-ho' WWII shoot-'em-ups *Wings Of Fury*.**

WEAPONRY

There are four types of weapon available
1) Machine Gun — Unlimited Ammunition
2) Rockets — 15 Per Mission
3) Bombs — 30 Per Mission
4) Torpedo — 1 Per Mission

Machine Guns — Damage Japanese Zeroes and kill enemy soldiers, but are useless against naval vessels, barracks or bunkers.
Rockets — Very powerful but difficult to aim accurately, destroy everything but ships.
Bombs — The most plentiful weapon (after the machine gun), will destroy all but ships and steel bunkers.
Torpedo — This is the mother used to destroy enemy shipping, though if there is more than one ship per mission you will have to return to base to restock.

TAKING OFF AND LANDING

Each mission begins on your parent carrier the USS Wasp. To take off, increase throttle to full and just as you are over the edge of the flight deck push UP & LEFT (ie diagonal). This will save you from a watery grave, and by applying a bit of common sense, landing is a similar process. Approach the carrier from the right and ensure that the flattop can be seen on the radar, with your sights just above the deck. When in range the undercarriage will lower, and when the deck is in sight stall the plane by pushing UP on the joystick. Hopefully one of the four arrester hooks will stop you, but don't panic if you miss them, just throttle up and circle round again.

DOGFIGHTING ZEROES

The Japanese Zeroes (or Zekes) are a real pain in the posterior, but they only appear on later levels. Zeroes are very agile craft, well able to outmanoeuvre your Hellcat, but the Zeroes' armour is much lighter than your own so they can't take too much punishment. The best tactic is to get behind them and let rip with the machine guns, a long burst is enough to sent them spiralling to the drink in a cloud of smoke. Also avoid high altitude dogfighting if at all possible; the view becomes small and hitting a Zero is very difficult. Although the big advantage is that the land-based guns can't hit you and you do have more room to manoeuvre.

TORPEDO ATTACKS

At regular intervals Japanese 'Kate' torpedo bombers will attack your home base (ie the carrier). It can withstand several hits on lower levels but only one is needed to sink the Wasp later on. Kates fly in very low and are slower and less agile than Zeroes, at least until they drop their torpedoes. So hit them as they are lining up for their attack run — again the machine guns are the most effective weapon. If the worst does happen and the torpedo is launched try and hit the wave that it makes, but remember that you only have a limited time to hit it. And a word of warning, don't chase the Kate after it drops its torpedo, it will very likely head for an enemy base.

ATTACKING ISLANDS

Most Japanese islands are heavily defended, so take along either bombs or rockets to kick the frag out of them. Bases are usually found in clearings flanked by flak guns which usually start firing before you are within range. Blitzing is essential (ie laying down a blanket of bombs) to destroy barracks and bunkers, whilst enemy troops are best strafed with the machine gun. Some islands have steel emplacements, the only way to destroy these is to chuck a couple of rockets at them. Soldiers will run from ruined barracks and try to repair damaged flak guns, so stop them at all costs. You will be informed when the island is cleared and earn a hefty points bonus.

SINKING NAVAL VESSELS

Naval shipping is heavily armed and armoured and the gunners are expert shots, so it's probably best to soften them up by dropping a few bombs before collecting the torpedo. Successfully launching the warhead takes a bit of practice, you must fly low and fairly slow. When the target is well in sight launch the warhead and pull up. Nine times out of ten a direct hit means the ship will sink. Again a large bonus is awarded for success.

MIGHTY BOMBJACK
(Elite)

If you don't own a reset switch then type in this handy listing from Waz **and RUN it, insert the game disk when prompted and voilà, infinite lives and time.**

```
0 REM MIGHTY BOMBJACK POKES BY
WAZ 91
1 REM THIS FOR DISK VERSION ONLY!!
2 FOR WA=679 TO 738: READZ: C=C+Z:
POKE WA,Z: NEXT
3 IF C≤ ≥6125 THEN PRINT "DATA
ERROR": END
4 PRINT CHR$(147); "INSERT MIGHTY
BOMBJACK DISK AND PLEASE PRESS A
KEY TO LOAD"
5 POKE 198,0: WAIT 198,1: SYS679
10 DATA
169,001,162,008,160,255,032,186
11 DATA
255,169,006,162,220,160,002,032
12 DATA
189,225,160,004,162,000,169,000
13 DATA
032,213,255,169,207,141,017,007
14 DATA
169,002,141,018,007,076,000,006
15 DATA
169,173,141,149,030,169,000,141
16 DATA
099,025,076,128,008,076,079,065
17 DATA 068,069,082,000
```

STUNT CAR RACER
(MicroProse)

This useful little tipette comes from someone who signs themselves J Glynn and is to help you to clear high jumps.

Take the high jumps at 210 mph (20 or so on the speedo), you will clear them and land on the other side perfectly.

SHADOW DANCER
(US Gold)

I had hoped for some more *Shadow Dancer* maps for this month but it seems that fate is against me yet again, next month perhaps. What I do have, though, is an Action Replay POKE listing from Waz **for infinite lives and magic. So access the POKE section and type in:**
POKE 17063,173 — Infinite Lives
POKE 7367,173 — Infinite Magic

LOTUS ESPRIT TURBO CHALLENGE

(Gremlin)

This is one of my favourite racing games. Thanks for these tips go to Simon 'Turbo' Darling **from Australia — is it true that the only thing Aussies care about is their Castlemaine XXXX?**

THE START

Even with a manual geared car and pole positioning the computer-controlled opposition are going to roar away from you at the start of the game. But keep to the red and white strip at the edge of the track and you will be able to pass the other cars quite easily. If one of the opposition looks as if he is about to ram you nip round him on the grass verge, your momentum should mean that you won't lose speed (fingers crossed).

GEARS

Beginners should start with a fully automatic car, but once a bit of practice has been put in, use alternate control in conjunction with manual gears. A good tip for manual gear drivers is to play the game on sound effects only so that you can hear when to change gear (ie when the engine tone sounds like a cat being garotted).

HANDLING

When hurtling up to bends at warp speeds (especially 'S' bends) don't slam on the anchors, just slow the car down slightly and follow the curve. Most of the bends can be taken at breakneck speeds with a bit of practice, but then most ZZAP! readers obviously ain't as suicidal as me (Simon certainly doesn't seem to be).

REFUELLING

When coming up to the pits the quickest way to slow down is to hit an obstacle just before you enter the pit lane. In two-player games if your mate is in the pits ahead of you a nasty trick is to ram him up the exhaust pipe. This has the effect of putting your car in front of his, so you leave the pits first!

TWO-PLAYER GAMES

If you really are a nasty little so-and-so you might try this sneaky trick. If your friend is on your bumper trying to get past, slam on the brakes as you go round a corner. He will invariably either hit you or run off the road trying to avoid you. The best time to try out this trick is when the road is half blocked with obstacles.

ON-ROAD OBSTACLES

Remember where these are on each track because there's nothing more annoying than being caught out by a row of obstacles that have appeared seemingly out of nowhere. Water slows you down so avoid it if possible, though it is quite handy if you hit it on a bend. Oil is deadly, avoid this at all costs because all control of the car is lost and you very often find yourself pirouetting off the track. Opposing cars are often as dangerous as roadside obstacles; if you can't pass one, slow right down and just wait for your chance.

SUPREMACY

(Virgin Games)

If (like me) you have ever dreamed of becoming a Galactic tyrant who holds the lives of countless billions in one steel gauntleted hand then David Chapman **from Aberdeen brings you some very good tips. I'd better hide them from the Scorelord, I don't want to put ideas into his head.**

PART ONE — ESTABLISHING AN ECONOMY ON STARBASE

First of all go to the 'BUY' screen. If playing against Wotok buy a Horticultural Station and a Mining Station then crew and install them. Next buy a Solar Satellite and send it into orbit, then raise the tax rate to 35% and wait for an Atmosphere Processor to be developed. Set up a platoon every time the population reaches 2,500. If you are up against Smine buy three Solar Satellites and launch them, then buy a Horticultural Station and install it (after crewing it, of course). When available buy the Atmosphere Processor and send it to planet 5, now raise the tax to 35% and train a platoon every time the population hits 3,000.

As soon as Platoon 1 is fully trained, equip the men with the best possible armour and guns and send the Atmospheric Processor to planet 11. Buy a Battle Cruiser as soon as planet 11 is habitable and send Platoon 1 to garrison it. Send the Atmospheric Processor to planet 6 and once terraformed send the Battle Cruiser home via planet 6.

If Krart or Rorn are your foes, buy a Mining Station and install it, then buy the Atmosphere Processor and send it to planet 5. Raise the tax rate to 40% and train four platoons, then buy a Horticultural Station and install a crew and launch 6 Solar Satellites. Now purchase a Battle Cruiser and equip Platoons 1-4 with forcefields and mortars and send them to planet 5 with 1 Solar Satellite and a Horticultural Station.

PART TWO — ESTABLISHING AN ECONOMY ON ANOTHER PLANET

Desert Worlds — Send one Horticultural Station, two Solar Satellites and one Cargo Cruiser.
Volcanic Worlds — Send one Horticultural Station, one Mining Station and one Solar Satellite.
Tropical Worlds — Send two Horticultural Stations, one Solar Satellite, and one Cargo Cruiser.
Metropolis Worlds — Send one Horticultural Station and one Solar Satellite.

As soon as a world is terraformed raise the tax rate to 40%, as soon as an economy has been established change the tax rates as follows.

Desert Worlds — 35%
Volcanic Worlds — 35%

MARTIN WALKER MUSIC LISTING — OR THE AXE MAN COMETH

Waz P **is the perpetrator of this toe-tapping masterpiece, just follow the instructions below and enjoy. .**

1) Type in the listing and save it to tape/disk for future use.
2) Load the Axe Man game you want hear the tune(s) from.
3) Load the saved listing.
4) Add the relevant data line.
5) Run the prog and the music will play.
6) To change a tune type POKE 4112,X: SYS 4096 (Return). Values of X are given by each data line.

```
1 REM MARTIN WALKER MUSIC V1.1
MASTER
2 REM (C) WAZ 1991
3 FOR WA=4096 TO 4185: READZ:
C=C+Z: POKE WA,Z: NEXT
4 IF C≤≥8805 THEN PRINT "AXE MAN
SEZ DATA ERROR": END
5 READ P,W,E,I: POKE 4114,P: POKE
4115,W: POKE 4159,E: POKE 4160,I
6 PRINT CHR$(147);: SYS 4096
10 DATA
120,169,016,141,021,003,169,040
11 DATA
141,020,003,169,053,133,001,169
12 DATA
000,032,039,016,169,055,133,001
13 DATA
169,075,141,181,220,162,000,142
14 DATA
014,220,232,142,026,208,088,096
15 DATA
169,053,133,001,169,001,141,025
16 DATA
208,141,032,208,169,027,141,017
17 DATA
208,169,252,141,018,208,032,039
18 DATA
016,169,055,133,001,206,032,208
19 DATA
169,023,141,000,004,169,001,141
20 DATA
001,004,169,026,141,002,004,076
21 DATA 049,234
```

And here are the DATA lines

ARMALYTE
100 DATA 0,192,89,192 (X is 0-3)
DRAGON BREED
100 DATA 56,88,151,88 (X is 0-6)
ALTERED BEAST
100 DATA 0,224,90,224 (X is 0-5)
NINJA SPIRIT
100 DATA 230,164,67,165 (X is 0-8)
SNARE (LOADING)
100 DATA 0,224,93,224 (X is 0)
SNARE (GAME)
100 DATA 205,39,42,40 (X is 0-4)

Tropical Worlds — 30%
Metropolis Worlds — leave at 40%

PART THREE — DEFEATING WOTOK, THE HITOTSU SYSTEM

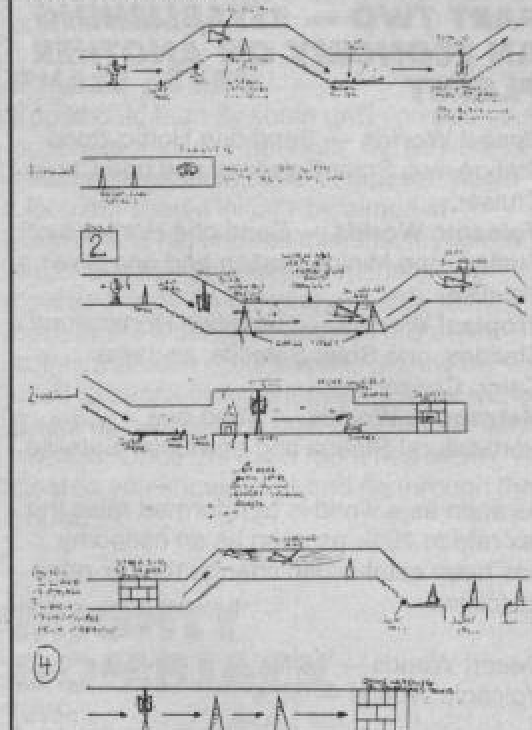
After establishing the Star Base, terraform the planets in the following order 1,2,3,4, Wotok will get planets 5 and 6. Establish each planet before terraforming the next, speed isn't Wotok's strongest asset so take your time. As soon as possible equip platoons 1-4 with forcefields and mortars, then build, crew and fuel a Battle Cruiser. Garrison planets 4,3,2,1 (in that order) with one platoon on each planet, then return Battle 1 to Star Base. Steadily build up the Horticultural Stations on Star Base until you have 5, then drop taxes to 16% until the population reaches 13,500.

Return the tax rates to 40% and store the excess population on the Battle 1, equip the remaining platoons with forcefields and mortars as soon as the cash comes in. Buy, crew and fuel a Battle Cruiser for every fourth platoon, load Platoons 5-8 onto Battle 1 and head for the Enemy Base (DO NOT LAND YET). Send all the Battle Cruisers to the Enemy Base, land and drop off the troops (set their aggression levels to Max), then send the Battle Cruisers back to orbit. Do the same with 4 and 5, then relaunch them and send all five Battle Cruisers to planet 4. You should now beat Wotok.

MYTH

(System 3)

Due to the lack of space last month the *Myth* solution had to appear in two parts. So for all of you stuck somewhere near the pyramids here's the final episode.



PART FOUR — DEFEATING SMINE, THE FUTATSU SYSTEM

After establishing the Star Base, terraform the planets in the following order: 5,11,6,2,1. Then train platoons 1-5 and arm them with basic armour and recoil cannon. Now buy, fuel and crew a Battle Cruiser and set one platoon on each planet as a garrison (in the order 5,11,6,2,1). Smine is a lot faster than Wotok so raise Star Bases tax rate to 40% as soon as possible and establish each world as the next is being terraformed. Do not lower the tax rates until world one is complete, only then lower Star Base's rates to 16%. Train platoons 6-24 and equip them with forcefields and mortars, then buy, fuel and crew four more Battle Cruisers and a Cargo Cruiser.

Load the Cargo Cruiser with fuel from either Star Base or a volcanic world (if you possess one) and send it to planet 11. Now unload the fuel from the Cargo Cruiser, drain its fuel tanks and scrap it. Send the Battle Cruisers to planet 11 with four platoons in each, leave platoon 24 on Star Base for the moment. Refuel the Cruisers and sent them into the attack, three ships at a time and relaunching them when empty. Send them all back to planet 11, buy another Cargo Cruiser and carry fuel to planet 11. Buy another Battle Cruiser, if platoon 1 is wiped out go to planet one and pick up platoon 5 and send them in as replacements (remembering to send the Cruiser to planet 11). If the first attack fails rebuild the platoons and try again. In this way Smine is defeated.

PART FIVE — DEFEATING KRART, THE MITTSU SYSTEM

Establish your Star Base then buy three Battle Cruisers, one Mining Station, six Solar Satellites and a Cargo Cruiser. Lower the tax rate to 16% and train platoons 5-24 when the population exceeds 3,000, then raise tax to 40%. The Cargo Cruiser should be sent planet hopping, dropping off fuel and picking up the planets' excesses (energy on Desert worlds, fuel on Volcanic, food on Tropical and people on Metropolis). Alternately equip platoons and build Horticultural Stations on Star Base until there is one in the docking bay and five on the surface. Pick up platoons 5-8 and take them to planet five, terraform planet 10 and when this has been achieved send Battle 1 with platoons 3-4 and Battle 2 with platoons 5-8.

Offload platoons 3-4 and refuel Battle 1 with supplies brought by Cargo Cruiser, repeat these steps until you send the Atmosphere Processor to planet 26. Then send Battle 3 and the Cargo Cruiser to each planet in turn, Battle 3 should carry platoons 9-12. Follow up with Battle 4 and buy another Cargo Cruiser and scrap all but one of Star Bases Solar Satellites. Return Battles 1&2 to Star Base and pick up platoons 17-22, leave 23&24 as a garrison, though if Krart takes over any of your worlds you are in deep trouble. Attack the Enemy Base with twelve platoons, launched from planet 26. You will lose this time round so just repeat the above procedure and try again. It should take between 8-12 attempts to tromp Krart.

ATOMINO

(Psygnosis)

Thanks go to Chris Everett **in Worcester for these *Atomino* codes.**

Level 10 — MAIL
Level 20 — MORE
Level 30 — LEFT
Level 40 — KISS
Level 50 — TIME
Level 60 — FLIP
Level 70 — COOL
Level 80 — FREE
Level 90 — WAVE
Level 100 — DOOR

PART SIX — DEFEATING RORN, YOTTSU SYSTEM

It's definite brown trouser time with this guy, Rorn is the toughest nut to crack but it is possible. Terraform the planets from 20-2, but skip every other one (in other words terraform 20,18,16,etc). When terraformed, abandon planets 2,6,10,14,18 (raise the tax rate to 40% and let them starve); only keep the Volcanic worlds. Train all your troops and equip them with forcefields and mortars, buy Battle Cruisers and leave two platoons on each planet, capture or terraform planet 26 with the remaining twelve platoons and leave two as a garrison.

Then attack Rorn, buy a Cargo Cruiser and use the same planet jumping and refuelling technique that helped to defeat Krart. Whatever you do don't scrap any Solar Satellites. It should take between 10 and 20 attacks to defeat Rorn.

Help I'm melting, three layers of factor 6 sun cream and I feel like I'm being boiled in a vat of oil. It's so difficult to keep cool in this weather, in the last couple of weeks I have piled about £30 into the drinks machine (the bosses will soon be able to afford their yearly holiday). Not that I'm likely to find the time to sit on a far distant beach this year, lack of dosh and the fact that the Tips section takes up a big chunk of my time will make sure that the best I can expect is a weekend at some grotty coastal resort. Oh well, at least there is the new Arnold Schwarzenegger movie to look forward to at the end of the month. The original Terminator is one of my all time fave films and I expect T2 will be just as good, even though the violence has been cut down (it's a 12 certificate). I expect there will be maps and tips flooding for the Ocean conversion very soon, as well as Hudson Hawk and Darkman. Send your tips, POKES and maps to the usual address: Newsfield, It's Corky, ZZAP!, Ludlow, Shropshire SY8 1JW. Until next month, Hasta La Vista.— Baby.



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SIZZLER

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● It's end-level time with one of the game's four spectacular super-baddies. Watch the elliefant swing left/swing on his trapeze while spitting out babyfants!

'If it's cute, it's a Japanese coin-op' so the saying goes and you don't come any cuter than wand-toting fairies beating up bunnies, that's *Rod-Land* for you.

The reasoning behind this slaughter is that Mom has been mumnapped by the not-so-cute Demon. Mom's children, the fairies Tam and Rit, are miffed. Miffed enough to call on Dad to give them the Rods of Sheesanomo (magic wands to you and me) and Rainbow shoes from the Village Elder (to create ladders of course — what did you expect, rainbows?). Mom was spirited away to the Maboots Tower and it's at the tower base that T and R get down to work.

So far so typically Japlish. *Rod-Land,* to all intents, looks a pretty spartan affair with platforms and connecting ladders but it's the gameplay that provides the hook. All you have to do is get rid of the monsters that appear at the start of the screen. And you'll never have a more entertaining time killing baddies than in *Rod-Land*. Just walk up to one of the cutesy meanies, stun it with a zzap from your rod and then bash it on the ground a few times (and once more just for the hell of it)! Don't be shocked, there's nothing in the plot that says these fairies are pacifists!

Tam and Rit can't bash each other about, but get too close to a creature in mid-bash then off to fairy heaven a life goes. (Hint: Don't bash a baddy when you're near a wall as it'll bounce off and bop you on the bonce!)

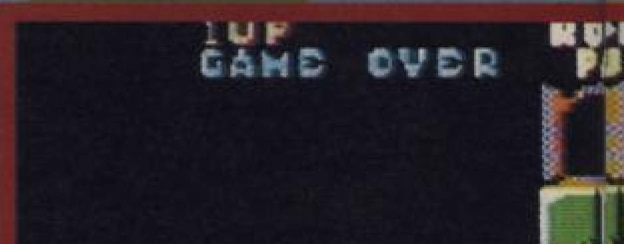
Along with a wand to make Paul Daniels go green with envy, Tam and Rit have very large pockets out of which comes a very large ladder, used to create a handy short cut to another platform — though the meanies can also use them. However, later level platform layouts can't be reached with a quick climb up a ladder — instead you must hitch a ride on a balloon or nip through a teleporter.

Killing baddies is great fun and very rewarding to boot as the meanies carry weapons around which they quite happily give away when they expire. Often they'll also leave behind fruit for bonus points, or occasionally a Bonus Life letter which will rapidly cycle through the 'EXTRA' letters and then disappear. You've got to be quick to get the right letter before it vanishes — collect all the letters and an extra-life fairy pops up and predictably gives you an... (well I never) extra life! The extra-life fairy is a great graphic but you'll have to work hard to get to see her!

In fact, the mad scramble for all the flowers often leads to an even madder scramble to catch the meanies and bash the EXTRA letters out of them. The fight to get the last meanie is nothing compared with the fight between Tam and Rit to get the last letter standing between player and

● Tam comes through one of the teleports at the top, these doors warp you between themselves and are a lot faster than walking!





I promise not to mention the 'c' word! *Rod-land* has a graphical simplicity reminiscent of the classic *Bubble Bobble*. The sprites are sickly sweet but nonetheless endearing — the baddies are almost too cuddly to kill! There's not really much to the action but it's all great fun and highly compulsive, especially in manic two-player games featuring that strange, but magical combination of cooperation and competition.



OD-LAND

rn, £11.99 cassette, lisk

Aw! Laughing gnome Robin Hogg gets gooey-eyed over Storm's latest coin-op conversion, and sees how many times he can mention the word 'cute'. Sick bags at the ready!

extra life!

Eight screens of cute creature crunching later and Tam and Rit get to bop a big end-level baddie, if you could ever bring yourself to call a blubbery, smiling whale throwing out baby whales or an elephant on a trampoline a 'baddie'. Deadly they most certainly are, though, and to the grave they just have to go. Come Level 32 the horde of cute creatures (including chimps monkeying around, boomerang-lobbing starfish and snappy little lobsters) run off in terror as The Demon himself turns up but look, he's only a baby — not for long dear reader, not for long! To that, Tam and Rit replied 'Fairy-nough!'

● On this level your pocketable ladders aren't quite big enough, so it's balloon-piloting time.





● Spell E-X-T-R-A to get this reward screen and an extra life.

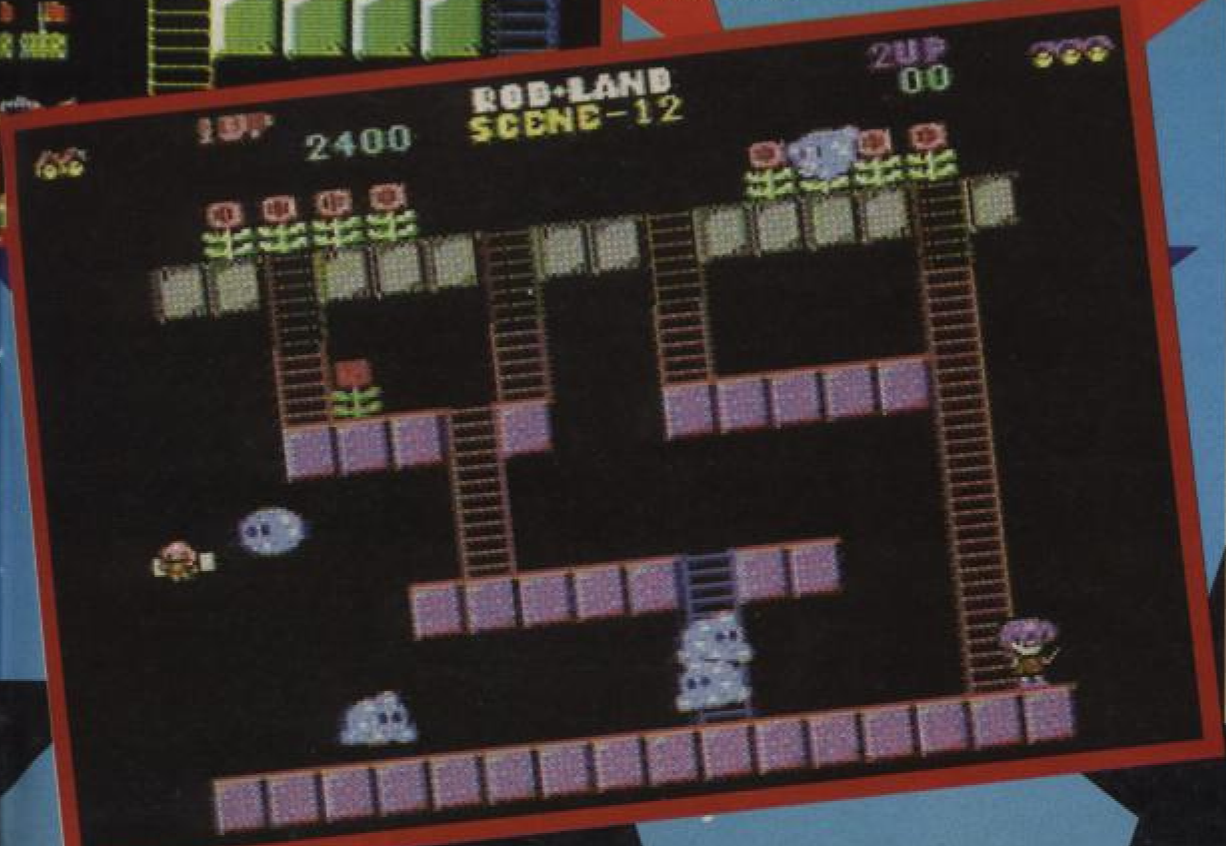
Rod-Land is a little gem to play and shows that great gameplay doesn't always lose out to graphics in modern coin-ops. Simple platforms-and-ladders graphics take you on a nostalgia trip back to the days of *Lode Runner* but have you ever had more fun killing baddies than this?

Rod-Land hasn't lost anything essential in the conversion process; the backdrop has gone but that was just a case of pretty graphics and added nothing. It's the immensely addictive gameplay you want and *Rod-Land* delivers in its fine and very cute style. The creatures look as cute as cute can be with a great dose of variety and that endearing look on their faces when you bash them around. The starfish are my faves even if they look as if they enjoy getting bashed around!

Game sophistication doesn't come into it all that much but for pure slickness and, more importantly, enjoyment of play, *Rod-Land* just can't be beaten, not even with an egg whisk!



● Take too long and the cloud monsters appear! If they touch you a life is lost and you're automatically taken to the next level.



Credits

Programming: Steve Snake
Graphics: Robert Whitaker
Sound: Steve Snake
Project Coordinator: Matthew Spall

PRESENTATION 89%
Inevitable but well-structured multiload (8 levels plus end-baddie conflicts). Typically excellent Storm presentation with scene-setting screens before the game, continue-plays, option to play either Tam or Rit. Two different high score tables.

GRAPHICS 89%
Simple but effective platform layout designs with some great weapons-effect graphics. Good overlaid Tam/Rit sprites.

SOUND 76%
Martin Walker provides an effective remix of familiar FX with some cutesy tunes.

HOOKABILITY 92%
The load at the start before you get going detracts slightly but the gameplay's simplicity makes it as instantly playable as the best of the rest.

LASTABILITY 88%
32 screens are deviously designed, the creatures sneaky and the superbaddies formidable, and then there's the end-of-game Demon to worry about!

OVERALL 90%

An obscure coin-op but with its first class playability, endearingly cute nature and great sense of FUN the conversion just can't be missed!



● One of the higher levels where getting trapped is extremely easy. Here everyone but the red player is trapped and can only teleport.



● A neat demo option shows all four computer players in action, each taking just a few seconds in easy mode.

The ball GAME

Electronic Zoo, £10.99 cassette, £14.99 disk

A rather boastful title this, do they mean *THE Ball Game*, a program so playable it puts footie, cricket and tennis in the shade? Or alternatively it could be some risqué reference to the men on the cover — naked but for crash hats and jetpacks! Stuart Wynne kicks both these theories into touch...

Despite the title this doesn't really have that much to do with balls. They're really only the tokens and could be any shape at all. As for the guff about each player representing Earth, Wind, Fire or Water — who are they trying to kid? *The Ball Game* is a puzzle game, plain and simple, so it's a relief the attempt at providing some kind of scenario is limited to a few lines.

In the game each player takes it in turn to move; a player can go in any direction (except diagonals) for either one or two spaces. If you move one space, then a ball is created behind you. A move of two spaces is a leap, however, and a ball isn't created — instead at the new location you will turn to switch any ball within a one-square radius to your colour (even balls diagonal to you).

All these moves are made by cursor control — moving the joystick left/right cycles through all the squares the player can move to, pressing fire executes the move. If you place the cursor on the square you're standing on, you are teleported to a random location — if there are still locations with unfilled spaces beside them. If there aren't any such locations then you exit the level to await the other players teleporting out.

A fairly simple idea, but scoring complicates gameplay considerably. You see, tiles vary in value from 4 to 2 to 1. If you create a ball on a 4-tile you get forty points, while on a 1-tile you get ten points. But if your opponent then converts your ball to his colour he too gets either forty, twenty or ten points. Big scores can be built up in this way, but they don't determine who wins a game...

Instead, when players can move no more and warp out all the balls are counted. If you have four 1-tile balls you get forty points, if your opponent only has one 2-tile he gets twenty points. So you win, even if your opponent created all the balls and



● Each player starts at a corner of the board and usually builds a box of balls to provide at least some points which can't be stolen.



● Here both red and dark blue players have teleported out — there are no free squares with adjacent empty squares to go to. However both light blue and brown can still move around by leaps, transforming balls to their colours. Note the brown player currently stands in a three-square junction, currently blocking the only possible free squares for teleporting to.

scored masses of points *in* the level. The winner then receives an extra teleport (or life) and the points earned at the end of the level are added to his normal score (everyone else gets nothing, no points are added on to their existing totals). An extra life is also awarded every thousand points scored.

Lives are not quite as critical as in other games, however. Once everyone but the last player is dead, the game continues only until the current level is finished. Then the points for that level are calculated as normal and the winner is the one with the most points overall. No account is taken of how many lives you have — you may not have lost a single life but you get no extra points for that! This makes suicide a very useful tactic, either by using up lives by teleporting or by failing to take a turn at all (this option is only available when the move timer is switched on). This is all very odd and made worse by the high score table which doesn't indicate which player has what score — there's no 'player one/brown player, input name now'. On close matches this can be very bewildering!

To begin with, four-player matches (with up to three computer-controlled opponents) make winning something of a matter of luck, especially if you manage to turn lots of balls to your colour right at the end. You then score twice for them — firstly for converting them, then secondly when the game ends they're added to your ball points total! Playing a friend in two-player mode is more straightforward and it's satisfying trying to manoeuvre him into traps (so he can't move except by teleporting), without computer players confusing things. As you get better, then the more players the better!

Similarly the initial grid is a bit dull, a simple eight by eight square. But as you progress through the 100 levels, holes appear in the grid to complicate things massively — making traps a lot easier to effect. (If you want you can start at the beginning of any group of ten levels — 10, 20, 30 etc).

A hundred levels is a big challenge but for me the scoring system, the random teleport and the stupid high score table made it all rather frustrating. It's fun initially, especially with four players, and two-player games give a satisfyingly competitive challenge — but in the end the complexity seemed to me to conceal flaws. All right, if the last player alive went on he could easily win with no opponents, but not taking account of lives seems almost as unfair. *The Ball Game* has some obvious resemblance to games such as Othello, and fans of that might like this as long as they accept the lives problem.

Moreover it's not often you get four players in a game and they make a welcome change here.



With few rules, *The Ball Game* is dead easy to pick up but hard to master since — like *Othello* — the board position can change dramatically so you're never sure who's going to win — especially with teleports adding a random element. It's all intriguing fun, especially with four players continually thwarting each other. One problem I came across was the occasional stalemate at the end of a level, when two players are left jumping around the same squares — neither is prepared to teleport out first because his opponent will subsequently nick loads of balls. This, along with the rather strange scoring system, mars an otherwise excellent board game.



● The blue player teleports out to leave the brown player to win this level. Just three players are participating in this game, and note the timer at the bottom of the screen.



Credits

Programmed by ESP.

PRESENTATION 68%
Attractive, bubbly intro and comprehensive options — including four-player option. Manual is poor, however, and high score table stupid.

GRAPHICS 69%
Effective with a few nice animated effects.

SOUND 62%
Pleasant intro tune with reasonable spot FX.

HOOKABILITY 75%
Easy to begin with, simply messing around on easy skill levels is no problem, however mastering scoring system takes time.

LASTABILITY 67%
Four skill levels and 100 levels provide a formidable, if unvaried challenge. On the toughest skill level computer players take about fifty seconds per move (speeding up a little later on) and one-on-one aren't incredibly tough.

OVERALL 70%
An intriguing game which is more complex than it first seems.

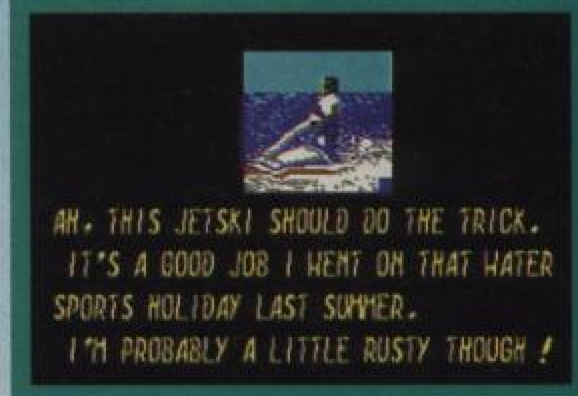
Out Run Europa

At last, the *Out Run* series gets serious. There's still plenty of fast vehicles to race, but you've no time to chase pretty girls this time. Ultra-important blueprints have been stolen and all the villains, policemen and secret agents in Europe are after you. Only the best agent in the world could beat this rap. Phil King finally gets on his bike to discover if he has the right stuff.

US Gold, £10.99 cassette, £1



● Jetskiing across the English Channel with a chopper dropping bombs while a blue police boat tries to make an arrest. Missiles can deal with the chopper, but only speed and good timing can lose the boats.



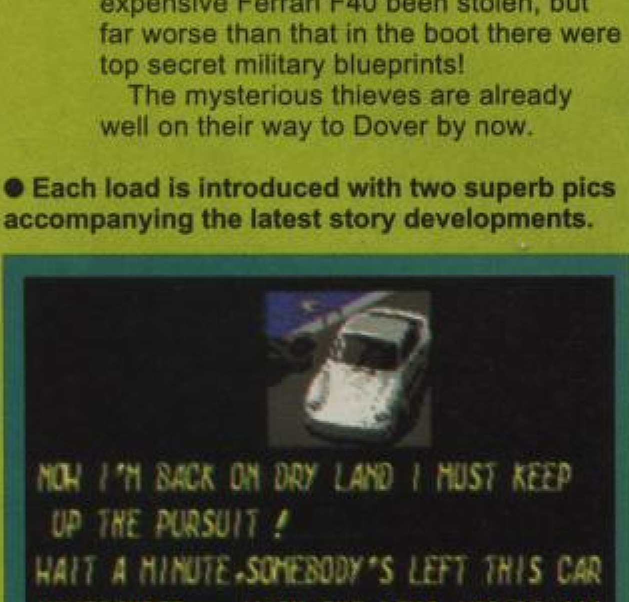
● Great presentation gives the player a matchless sense of being involved in a real espionage adventure.

Ever had that sinking feeling, you know when you've just lost all your homework or kicked a ball through the new patio windows? Well, Simeon Kutz may be a supercool top secret agent but even he feels a bit wobbly when he returns to his parking space only to find a great big empty space. His super-expensive Ferrari F40 been stolen, but far worse than that in the boot there were top secret military blueprints!

The mysterious thieves are already well on their way to Dover by now. Simeon can't afford to wait for a bus, he needs fast transport... fast. Ah, just the thing: a swanky motorbike. With zero hesitation, Simeon nicks the bike and zooms off in pursuit of the thieves. Somehow he must not only recover the briefcase but get it to Berlin in time for a secret rendezvous.

In the first of seven racing stages, Simeon hurls the bike around tight bends and through tunnels, weaving through the traffic. Some cars try to ram him off the road — if the bike hits the grass it will spin on its side, wasting valuable time. In every multiloaded stage Simeon must reach three checkpoints within the increasingly short amount of time allocated or forfeit one of three continue-

● Each load is introduced with two superb pics accompanying the latest story developments.



● The white cliffs of Calais?! — One of the most impressive technical aspects of *Europa* are these massive white cliffs zipping past, but watch out for that police car!



Run
OPA

£15.99 disk



plays.

'Woo-ooo woo-ooo woo-ooo...': looking over his shoulder, Simeon sees a police car trying hard to keep up. Great, he thinks, some help at last. But as the panda car pulls alongside it suddenly swerves and smashes into the side of the bike. The police aren't after the thieves but Simeon instead! After all, he is riding a stolen bike. If the police manage to get in front and stop Simeon, he will be swiftly arrested — costing a continue-play.

Spotting a special boost button next to the bike's throttle, Simeon presses it. Whoosh! The bike zooms off, shrinking the police car to a tiny dot in the side mirror. Boost power is limited but can be replenished by running over yellow boost packs handily left in the road.

Before long, Simeon reaches the port of Dover... but alas, too late. The thieves have already boarded a ferry to Calais. Surely all is lost, but wait... out of the corner of his eye, Simeon spots a jetski bike in the water. Oh well, he might as well 'borrow' it!

Twisting the throttle to maximum, Simeon thanks the day he took up watersports as a hobby. He needs all his skills to dodge rocks, barrels and even the occasional lighthouse. This is made more difficult by the enemy boats which try to ram him into hazards, sending him toppling forwards over the jetski.

Once more Simeon hears the wail of a siren as a police boat pulls alongside. But what's that strange whirring noise? Simeon glances up to see a helicopter hovering in the cloud-filled sky. Sensing danger, he swerves the jetski sideways danger, he swerves the jetski sideways just in time to avoid a bomb dropped from the chopper.

He needs help and he finds it in the form of yet another special button on the jetski. Ah, more boost, he thinks. As he presses it Simeon braces himself for a sudden spurt of speed, but instead a missile shoots out of the front and winds upwards towards the helicopter. Bang! The cockpit is engulfed in flames and the chopper whirrs uncontrollably out of sight. The jetski's ammo soon runs out, but



● Admiring the classical architecture on the road to Genoa. The exhaust spits fire as boost is activated.



● The burning chopper makes its getaway with another yellow missile arcing up towards it.

● Heavy weather in Germany and you're at the wheel of a Ferrari F40 again. Because of the overcast skies the car is dark but brightens when its goes into brightly lit tunnels!

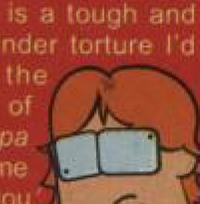


After outrunning Chris Butler's *Power Drift* last year with *Turbo*, Probe return to the fray with *Europa*, one of the most varied and slick racing games ever.

The opening sequence doesn't compare with *Turbo*'s mindblowing intro, but thereafter it's in a different class with each level opening with its own little bit of storyline accompanied with excellent pics. I especially like neat touches such as the pics shuddering after they've been slammed into place, and thoughtfully they're not a separate load. C2Ns invariably slow the pace of any racing game, but *Europa*'s levels go on for quite a while. In fact when you're duelling with a police boat, with a chopper raining missiles about, you rather wish the levels were shorter!

More surprising is the sheer variety within the loads, in a single level there's beautifully done tunnels, scaffolding bridging the road (with shadow flicking on/off over the vehicles) and huge white cliffs rushing past. Speed is very impressive — there are no hills like the rollercoaster trips in *Turbo Charge* and the best graphics here don't match the best of that game, but there's still plenty of stuff to admire. The ominous overcast weather of level seven is really stylish.

Gameplay is equally strong, the police cars really do come after you and later on there's missile-firing helicopters to shoot down. The combat isn't quite as good as *Turbo Charge*, and for much of this very tough game making perfectly timed zigzags to get past other vehicles is the key, but *Europa* is a tough and dazzling race-game. Under torture I'd admit to preferring the arcade-blasting action of *Turbo Charge*, but *Europa* is a different sort of game and both are so good you shouldn't miss either!



there's more to be collected in the water.

Simeon can now see Calais on the horizon. Time is of the essence so there's no letting up on the throttle as the jetski slides onto the beach. More transport is needed to pursue the thieves. Well what do you know?: Simeon finds an abandoned Porsche 911 — with the keys in the ignition!

It's back onto the road in a race to Paris. At least there's no police to worry about, thinks Simeon, until he hears that familiar wail in the distance — yep, Interpol have been alerted! The Porsche is fast, even faster with turboboost activated, but Citroen 2CVs hold Simeon up, and by the time he gets to Paris the thieves have already fled in the direction of Spain. There's not even time for another change of vehicle as Simeon puts his foot down in another car chase to Barcelona.

But by the time he gets there, the thieves have put his Ferrari F40 on a ship to Italy. Yet again, Simeon must take to the water, this time in an ultra-fast speedboat. Unfortunately, the Mediterranean holds more hazards than just polluted water. All sorts of nasty things float by, including oil slicks, logs and mines. Thankfully there's also ammo crates, containing more missiles to shoot down the constantly attacking helicopters while avoiding more enemy boats.

When he reaches the port of Genoa, for once Simeon is left without transport to continue the chase. So he arranges to meet his colleague Paulo who kindly lends him another F40 — but sensibly accompanies him on the drive. There's yet more police to outrun and notorious Italian drivers to overtake.

This time, Simeon finally catches up with the thieves — who turn out to be terrorists — at the Austrian border. The blueprint is recovered but time is running out — night has already fallen. Leaving Paulo to guard the terrorists, Simeon heads north for his German rendezvous. The police are still in pursuit and there are countless VW Beetles to hold Simeon up in the long tunnels that cut through the Alps. But somehow he must reach Berlin before sunrise.



● **Powerboating in the Med with you banking to the right of the lighthouse. Note the reflections shimmering in the water.**

It's all exciting stuff, with a refined version of Probe's classic *Turbo Out Run* road routine providing an exhilaratingly fast pace. I especially like the road tunnels with the car (as in *Turbo Charge*) appearing darker as it goes through them.

The water stages add extra variety, playing very differently with the inclusion of firepower. And I love the clever effect of the clouds reflected in the water, while the way your destination appears on the horizon is a masterfully dramatic touch.

Even early levels are tough, with the time limits proving very tight, but perseverance is rewarded by tremendous graphic variety with each country looking very different. It sounds strange, but you always feel as if you're actually travelling somewhere. The interlevel intros, and actually the levels themselves, all contribute to a feeling of one long outrun journey — rather than disconnected levels, with desert being replaced by snow in the moment you cross a line as in *Turbo Out Run*.



Oozing playability, variety and presentational polish, *Europa* is one trip you really must go on.

● **Spinning out in a tunnel isn't the way to beat this exceptionally tough race game.**



Credits

Program & Graphics: Neil Coxhead with assistance from Grant Harrison, Mark Kelly and Steve Crow
Sound: Maniacs Of Noise

PRESENTATION 94%
Superb interlevel pics and storyline, three continue-plays.

GRAPHICS 94%
Ultra-fast 3-D with huge roadside objects and long tunnels. Tremendous variety throughout the levels. Main sprites, perhaps inevitably, a little disappointing.

SOUND 90%
Good Maniacs Of Noise tunes for each level.

HOOKABILITY 95%
Good Maniacs Of Noise tunes for each level.

LASTABILITY 93%
Exceptionally tough, with later levels demanding near-perfect driving. A good challenge.

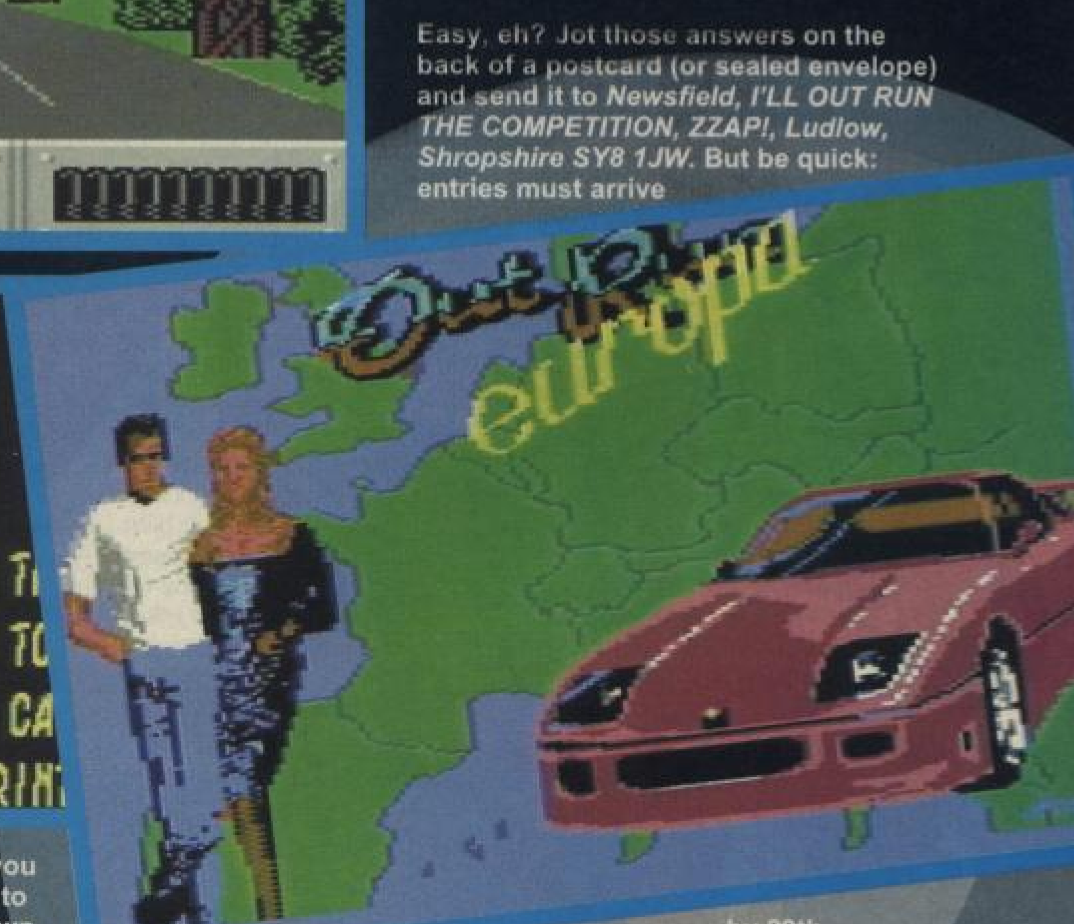
OVERALL 94%

A great way to see Europe!

Win a Ferrari!







Speed demons and ardent tourists will love US Gold's Sizzling *Out Run Europa*. This is the way to see Europe, zooming around on five of the fastest vehicles around. And you really need to put your foot down to race past cars which try to ram you off the road, out-run pursuing police cruisers and, in the two water stages, helicopters which drop bombs on you! Well it's certainly more exciting than a stuffy coach tour and you get the ultimate in super-expensive transport, starting on a Yamaha GP motorbike, then a jetski, Porsche 911, powerboat and finally a Ferrari F40.

Of course, in the game you have to 'borrow' the vehicles, but now US Gold are giving you the chance to own your own Ferrari. And it's even faster than the F40 in the game! It's a Formula 1 Ferrari, or rather a 1/10th scale radio controlled model! And you'll have even more fun building it yourself. The kit features a three-point suspension system, powerful motor and ball-type differential gearing. Generous US Gold are also providing those vital extras not included in the pack, such as the radio control servos, controller and rechargeable battery pack with charger.

Vrooom! Vrooom! Vrooom!

Ten not-quite-so-fast runners-up will receive trendy US Gold T-shirts. All you have to do to stand a chance is think fast and answer these three racing questions.

1. Who won the 1991 British Grand Prix?
2. Who are Ferrari's two current Formula 1 drivers?
3. Who was the last British driver to win the World Formula 1 Championship.

Easy, eh? Jot those answers on the back of a postcard (or sealed envelope) and send it to *Newsfield, I'LL OUT RUN THE COMPETITION, ZZAP!, Ludlow, Shropshire SY8 1JW*. But be quick: entries must arrive by 29th October, at the latest. and no cheating or you'll get the black flag!



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5 to 7s



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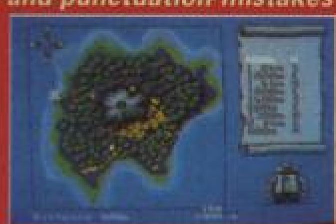
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Over 7s



Correct spelling, grammar and punctuation mistakes



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BLITZ!

FOOTBALLER OF THE YEAR 2

GBH, £3.99 (Rerelease)

Can you beat Arthur Scargill to become the number one striker in the country? Well in this game it's of course goals you need to score, although the method is as unrealistic as Arthur's hairstyle.

In this computer version of a board game you can earn goal chances by playing up to three of your 'goal cards', each representing a different tactical move by your teammates (shown by a diagram) before hopefully you stick it in the net, holding down fire to set the shotpower. It's not very difficult and you don't really have to bother following the tactical plan. The trouble is, even if you score a hat trick, you have no control over the rest of the match and your team can still lose!

Goal cards eventually run out and must be bought for £600 each. Your paltry wages won't cover this, so extra money must be earned in the 'Double Your Money' footy quiz: risk anything up to £500 and double it up to three times (to a maximum of £4000) by correctly answering multiple-choice trivia questions within a time limit.



As well as playing in the British Superleague, your team can enter the Gremlin Supercup, the Supercup, and European Supercup competitions. However, if your current club is rubbish you can pay £5000 for a Transfer card. If you're lucky, another club will bid for you — though you'll have to prove your worth by either answering trivia questions or scoring a number of goals in the next match. Consistently score goals and you may be called up for your chosen international team and play in the World Supercup. At the end of each season, the top goalscorer is announced, plus the all-important Footballer Of The Year.

FOTY2 scored a respectable 71% in Issue 58. Robin liked the 'attractive, user-friendly menus' and thought it a 'worthy sequel'. Footy Phil had his doubts though: 'There are very few tactical decision to make... following the ups and downs of a footballing career is absorbing. But the game's shallow nature shortens the appeal.'

It does eventually get repetitive, but this interesting mixture of simple board game strategy, trivia quiz and a dash of arcade action is worth another look on budget.

OVERALL 63%

AMERICAN 3D POOL

Zeppelin £3.99

American Pool? What other type is there (apart from swimming!)? Anyway, in *American 3D Pool* you can play either billiards (the British version with two cue balls and a red) or '4-ball' pool. 4-ball? Well it's the same rules as 8-ball (pub style) but obviously there's less balls and each player only has to pot three red or yellow balls (depending which colour they pot first) before the black. Play a foul shot and your opponent gets two shots, but there's no freeball rule if he's snookered.

Aiming your shot is done by positioning a cross on an overhead view of the table. After you hold down fire to set the power, the view switches to a 3-D one. Here you can select from four types of spin to put on the cue ball, before pressing fire to execute the shot. Any shot can be seen again via the action replay option — at normal speed or in slow motion.

Billiards and pool matches can be played against a friend or a computer player (nine skill levels). As usual, two-player games are the most fun but the better computer opponents are a challenge to beat. In addition, eight players (human or computer) can enter a knockout or league tournament — though this sadly lacks a save option.

The icing on the cake is the Trick Shot option which allows you to play nine set trick shots and create your own by placing balls anywhere on the table.

Such a comprehensive range of options is incredible for a budget game and, along with great playability, makes for superb value for money. This is a must for all pool fans.

OVERALL 83%



INSECTOR HECTI IN THE INTERCHANGE

Hi-Tec, £3.99

Bugs aren't normally welcome on computers, but Insector Hecti (an anagram of Hi-tec) is the exception. He's the world's first computerised detective, an insectoid crime fighter who is small enough to explore computer circuits.

His latest mission takes him to the Interchange, a highly sensitive area which has been invaded by Victor Virus and his gang of bugs. On each of fifty maze-like circuits they have altered the alignment of some of the junction blocks. Within a



time limit Insector Hecti must rotate each of them back into the correct position, by standing on them and pressing fire. Handily, a 'ping' is heard when it's the right way round. You can also rotate blocks so that their 'walls' crush approaching bugs.

Alternatively bugs can be killed by throwing a bouncing ball at them — but you only have eight of these. Extra balls occasionally appear along with a smart bomb, shield (limited time), extra speed and 'stasis' which freezes the bugs for a few seconds. Other collectables include 'Extra Time' a 'Stop Timer' which are almost essential to break the preset record time for completion of each level. Lives can be lost by colliding with bugs or falling, via a gap in the wall, off the edge of the circuit. You don't need to do all fifty levels in one go though — after every five you are given a password to restart at that level.

Unfortunately, this makes a relatively easy task of finishing the whole game — Robin completed it in a handful of attempts. Some of the later levels are fast, but bugs can easily be destroyed by waiting for them in a corridor and rotating a block onto them. What's more, they don't regenerate so by killing them all first you can rotate the wrong blocks in peace, aided by a very generous time limit.

The lack of challenge is a major disappointment because the game has a sound concept and is quite playable. Less importantly it's a pity more wasn't made of the hero — he looks more like a little man than an insect, and there are no presentation screens.

OVERALL 60%

2 PLAYER SOCCER SQUAD

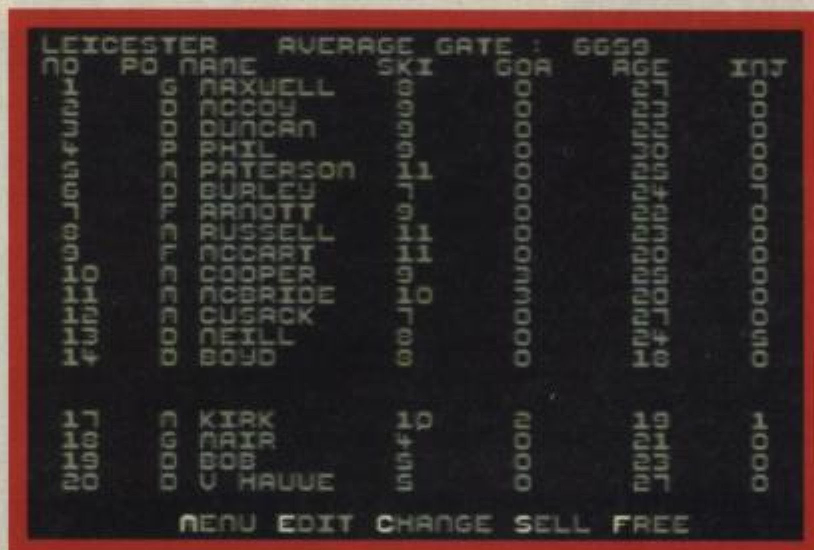
Cult, £3.99

Eh? What good's a soccer squad with only two players? Oh, I see, two players can play the game!

It's another of those footy management games, a sort of cut-down version of *Multi-Player Soccer Manager* (45%, last ish). Here though, rather than start with a lowly Fourth Division side, both players get to manage the 'British Superleague' team of their choice (any of the top English/Scottish clubs). There's also a strange cup competition with four groups of five teams.

Main menu options are selected by pressing their initial letter. Selecting Squad Details brings up a list of all your players (including you if chose to be a player manager), showing their general skill level, goals, age and injuries. Here you can pick your team, sell players or give totally naff players a free transfer (to save on the wage bill).

Players aren't sold immediately but instead put on the transfer market the following week. Buying players involves bidding for any of the handful of players currently on the market. As their skill level isn't shown, the only way to estimate their value is to assign a scout to watch them; thus 'forthcoming transfers' are shown to allow you to do this in advance. It's all a bit laborious — the system in *MPSM* was much friendlier with your scout giving you an



LEICESTER AVERAGE GATE : 6659

NO	PO	NAME	SKI	GOA	AGE	INJ
1	G	MAXWELL	8	0	27	0
2	D	MCCOY	9	0	23	0
3	D	DUNCAN	9	0	22	0
4	P	PHIL	9	0	30	0
5	M	PATERSON	11	0	25	0
6	D	BURLEY	7	0	24	7
7	F	ARNOTT	9	0	22	0
8	M	RUSSELL	11	0	23	0
9	F	MCCART	11	0	20	0
10	M	COOPER	9	0	25	0
11	M	MCBRIDE	10	3	20	0
12	M	CUSACK	7	0	27	0
13	D	NEILL	8	0	24	5
14	D	BOYD	8	0	18	0
17	M	KIRK	10	2	19	1
18	G	NAIR	4	0	21	0
19	D	BOB	5	0	23	0
20	D	V HAUWE	5	0	27	0

MENU EDIT CHANGE SELL FREE

transfer market, where you can choose whether to accept any offers. Of course, you can also buy players at a fixed price (no bidding) and even sign some up for free — even famous names like Bryan Robson!

What players don't have is a set position, and there's sadly no formation selection. You can select any eleven players for your team with their skill ratings being totalled to determine the team's defence/midfield etc levels — the next opponents' ratings are shown alongside for easy reference. By selecting Opponent Facts you can also find out what sort of style they play and how aggressively, and use the Team Talk option to change your own playing style (open, draw or win).

Match representation is fairly good, giving you at least a general idea of how things are going. Coloured bars and messages indicate the team in possession and whether the ball's currently in their defence, midfield or attack. When a goalscoring chance arises for either team the scene switches to a crude but effective 3-D display of the goalmouth action. If you personally are the player with the chance, you must press 'S' to shoot — stopping a swaying meter to determine the shot direction. If your team isn't doing well you can put up to two subs on at any time, and you get a chance to change your playing style with the half-time Team Talk.

This ability to do something during the match is very welcome and helps keep up the interest, as does the chance to eventually play in European competitions, move to a French/German/Italian team, or even manage a national side in the World Cup. Not bad.

OVERALL 64%



STRIKER MANAGER

Cult, £3.99

This is definitely the best of Cult's trio of footy games this month, with some decent options and stats. All the players in your Fourth Division squad, including you (as a player manager), have skill ratings for goalkeeping, defence, midfield and attack, as well as a fitness level.

By selecting Player Data, can get more detailed stats for each player including matches played, goals scored, disciplinary points (for bookings & sendings off — too many and he's suspended) and an aggression rating which can be altered. Furthermore, skills/fitness can be improved by using a limited weekly number of physio/coach credits.

Players can be put onto the

immediate estimate before you make your bid for a player.

Mind you, at least *2PSS* has some sort of match representation, albeit a crude one. The latest scores (and goalscorers) of all the week's matches are shown while a clock counts up to 90 minutes.

Erm, and that's about it really. There's the usual array of fixtures and tables to view, and you can also view other teams' squads, but there aren't many decisions to make. Apart from the two-player aspect, *2PSS* has nothing new to offer over previous primitive management games. Do yourself a favour and buy *Tracksuit Manager* instead.

OVERALL 38%

RENEGADE III: THE FINAL CHAPTER

The Hit Squad, £3.99 (Rerelease)

Taito's *Renegade* coin-op made for such a good game — and massive sales — that when Taito neglected to do a sequel, Ocean stepped in with *Target: Renegade* and finally, *The Final Chapter.*

In many ways this was the most imaginative of the bunch, set over four multiloaded levels, each set in a different time: Prehistoric, Ancient Egypt, Medieval Times and The Future. The basic format is fairly consistent; fight through the baddies (ie dinosaurs, knights on hobby horses and mummies), jump over obstacles (eg lava flows and moats) or avoid them by climbing between ground and walkway levels.

Such an imaginative concept has certainly been done justice graphically, the sprites are nicely detailed with good overlays, while backdrops aren't bad. There's even a Captain Cavemen-like sprite which leaps into the air to bash you on the head! You also have flying pigs, eggs with instantly hatching homing dinosaurs and men throwing boulders. There's no end-level monsters though, just a sweat-inducing screen where wave after wave of baddies attack.

Combat includes moves such as ducking, punching, kicking and so on, but it can be a bit tricky to get more complex moves. In Issue 49 Gordo praised the game's humour and graphics — 'tons of very cute characters' — while Kati thought it 'the best and most original of the series'. In retrospect this was probably a bit generous, the levels aren't that big and to compensate difficulty is set rather high. There's a good soundtrack though, and the graphic imagination gives a strong incentive for persisting.

OVERALL 74%





MOONWALKER

Kixx £3.99 (Rerelease)

You don't need a chronic movie to make a duff game - see *Indy III!* - but a dire version of a dire movie seems more appropriate somehow. And for all Wacko's perfectionist reputation both Moonwalker game and movie are awful. Indeed Emerald Software (*Vigilante, Running Man*) start off in the worst possible way with a look-down maze-game that was exceedingly dated when it was originally released. Worst still, the style is repeated four times (!) on Level Two as Wacko rides his bike in a search for 10 orbs to transform it into a Stratos Car. Fortunately these two levels are well produced but the game pace is exceedingly slow and the rabbit suit has to be collected in the right order and that means a lot of wandering back and to right from the start.

Level Three sees a vital change of game style and location when Michael enters the Club 30's, machine-guns Mr Big's henchmen and throws his anti-violence ethic out the window. It's not quite Dick Tracy but isn't far off, unfortunately. Ditto for the final level as Mr



GALAXY FORCE

The Hit Squad, £3.99 (Rerelease)

The coin-op had some of the finest graphics ever seen, stunning hi-res 3-D rushing at you like no tomorrow, plus great sonics and a couple of hydraulic jacks to spin you around. Gameplay was exceptionally simplistic though, so obviously only a complete idiot would bother converting it.

Step forward Activision, who'd made such an absolutely stunning job of *Afterburner* (17%, Issue 47). It's all rather funny, until you release the time and money poured into a project which was hopeless from the start. Mark Kelly and Steve Crow were called in to provide a neat intro sequence, while Neil Coxhead spent quite a bit of time developing a fairly impressive 3-D graphics system.

The basic idea in *GF* is simply blast everything you see, flying into the screen with the ability to scroll left or right. Amazingly Neil has got much of the graphic sensation in; there's the scroll, the clouds, tunnels and masses of enemy ships zipping out of the horizon. The feel suggests a game like the Lynx's *Blue Lightning* which uses fractals — graphics which look good mid-range but are a bit blocky close-up. Unfortunately after all this effort you've still got *Galaxy Force* with all its repetitiveness and unfortunately the graphics don't work quite well enough to make this basic shoot-'em-up action enthralling. It's technically interesting but not that playable.

In Issue 65 Robin admitted 'it's all slickly done... but the weak, limited gameplay lets it down.' The overall mark was 56%, which would make it worth considering (especially if Neil's *Out Run Europa* does well this issue). Unfortunately all the presentation and five multiload levels — set over four floppy disk sides — will make for a lot of C2N wear and tear.

OVERALL 50%

BALLISTIX

Sizzlers £3.99 (Rerelease)

Much like the old 'Crossfire' board game, *Ballistix* involves two opposing players shooting ball bearings at a puck. The aim, of course, is to try and force it into your opponent's goal. Balls are aimed via a little arrow which you move over the vertically scrolling pitch. To complicate matters, various icons appear to collect for special features that affect the behaviour of the puck or even jam your opponent's gun.

As well as the two-player game there's a solo obstacle course where you combat gravity to guide the puck through tubes and holes etc on 64 tricky levels.

Ballistix first shot onto the scene in Issue 58 and, despite the 'Sizzlers' label name, earned 72%. Phil found the one-player mode 'a bit dull with similar bas-relief graphics and just gravity as an opponent' but enjoyed the two-player game, as did Stu: 'It's good fun, causing lots of blisters on your firing finger to prove it.'

Looking back, I can't help feeling the game was slightly overrated, but its incredibly simple concept makes for an attractive budget game.

OVERALL 78%



Big, his henchmen and his plasma cannon get slaughtered taking on Robot Wacko in a simplistic but graphically good *Op Wolf* variant.

Looking back, the 60% review (Issue 55) seems generous. The tedious nature of the first two levels ruins any long-term appeal, as Robin put it: 'total overkill which (while playable) quickly begins to try the patience'.

Presentation is generally good with a 'magic boots' title sequence that's impressive even now and some OK interlevel screens. But it's not enough, especially with heavy multiload for each level. Dire music, few great visuals and the overall impression that it's a waste of time: this criticism could apply to the film or the game equally well.

OVERALL 38%

HAMMERFIST

Kixx £3.99 (Rerelease)

The familiar names of John Twiddy, Mev Dinc and Hugh Riley came together as Vivid Image, with *Hammerfist* as their debut release.

Sure, *Hammerfist* is a glorified beat-'em-up sporting some extremely detailed graphics but do you know of any other game with a holographic transexual as the star of the show? This bizarre combination comes to light when the Centro-Holographix Corporation creates holograms of two warriors — Metalasis and Hammerfist — and accidentally merges them together. The holograms get uppity about his and decide to demolish the Corporation and its leader, The Master.

The player can swap at an instant between either character to utilise their very different talents. In some respects each screen (32 in all) is a puzzle which needs to be overcome to progress. Metalasis can use her somersault ability to leap onto higher platforms while Hammerfist can use his powerfist to take out heavy numbers of enemy droids, scientists, guns etc — all beautifully detailed and individually animated. The excellent hero/heroine graphics go through a considerable number of moves but they're tricky to implement even with the well-thought-out control method (three clicks of the fire



SHINOBI

Mastertronic, £3.99 (Rerelease)

It's strange to reflect that what was once the UK's biggest budget house has now been reduced to rereleasing a handful of games, all from Virgin Games which bought the company several years ago. What's more, that massive budget back catalogue has been frozen, with cover-mounts ruled out. Increasingly distributing Sega consoles has come to dominate the company, so much so Sega is currently negotiating to buy the company!

It's appropriate then, that one of their best C64 bestsellers of recent years was a conversion of Sega's *Shinobi* coin-op. As in the sequel, *Shadow Dancer*, despite the Ninja theme there is no hand-to-hand combat — it's all to do with throwing shuriken, of which you have an unlimited supply. The idea is to fight your way through two horizontally-scrolling levels packed with Ninjas, then beat a mega-monster to get a bonus level. In this you move a shuriken-throwing hand left-right to take out oncoming Ninjas in a neat, first-perspective sub-game. All this is crammed into a single multiload, with five levels in all.

In Issue 54 *Shinobi* won 86% with enthusiastic praise from Robin, who hadn't thought much of the coin-op, but the 'C64 game is, by contrast, superbly presented and highly playable. The skill level is set just right and the end-of-level opponents are some of the best I've seen.' Randy was even more enthusiastic, slipping in that fatal arcade-perfect cliche with 'it's so authentic, at times I believed I was playing the arcade machine!'

It's not quite that good: very few, if any games truly deserve that cliche (even on the Amiga or Megadrive), but it is a superb conversion by Steve Snake. Two levels and a bonus game in a single load is impressive stuff, while the sprites are nicely done — no sprite overlays are used, which usually means a blocky look, but in fact the graphic artist has made them work very well.

Gameplay is tough — a single bullet or two punches kill, sending you back to the start of a level — but that's coin-op authenticity for you. The most serious flaw is that it's already been available for quite some time on the second edition of *Fists Of Fury* which most Ninja fans will already have.

OVERALL 80%



button is a little excessive to execute some moves).

The graphics do indeed steal the show. Each screen is alive with activity, especially when Hammerfist emerges from the Underwater City and starts wandering out the sea bed taking on the marine life. Overkill on the violence and truly superb overkill on the graphic variety!

This, plus the satisfaction of conquering a screen, keeps you hooked although it can be a very repetitive business butting, bashing and breaking everything in sight. And that's without the constant enemy attacks (and I mean constant) driving you to the point of total frustration (Robin finally blew his top after trying to pass the underwater crab creature for the 50th time — and that was with the cheat! The joystick hasn't been the same since).

Very demanding but gorgeous to look at.

OVERALL 75%

INDIANA JONES AND THE LAST CRUSADE

Kixx £3.99 (Rerelease)

The game that spawned a thousand variations on the 'The man with the hat is back' puts in a budget appearance to follow up the fairly dire *Temple Of Doom*. Whereas 16-bitters got the choice of Lucasfilm's marvellous graphic adventure or the Tiertex coded action game, C64 owners were lumbered with a rather tired version of the latter lacking the pace, looks or challenge to do the film justice.

The four levels take Indy from a small adolescent quest to find the Cross of Coronado to the quest for the Holy Grail itself, inside rat-infested catacombs (Level 2) leading to Castle Brunwald and a Zeppelin (Level 3). A quick flight takes Indy to the Grail Temple (Level 4) and a change of game style as Indy runs down the Temple corridor dodging sawblades, jumping chasms and learns to spell God in Jewish to reach the Holy Teacup.

Looking back to the original review in Issue 55 it's mystifying to work out where it got the 72% Overall mark from. Level 1's caverns certainly look depressing locations with minimal background detail, colour and shading and it doesn't get any better. The Zeppelin level shows promise bobbing along convincingly but the totally unambitious gameplay continually repeats, challenge goes out of the window and boredom is rife.

The worst of a bad job just has to be the sprites: everything from the cavern dwellers to the German guards in the Zeppelin are ill-defined graphics shuffling along morosely (obviously aware of their surroundings) and emphasising the programmers' complete inability to recreate the excitement and fun that characterised the movie.

OVERALL 36%



COMING SOON

● **DOOMDARK'S REVENGE** on **MEGATAPE 22!** Mike Singleton's Sizzling sequel to *Lords Of Midnight* featuring 48,000 computer-generated perspectives and even better character interaction. Can Luxor rescue Morkin from the clutches of evil busty beauty, Shareth The Heartstealer? And does he *really* want to be rescued?! Find out on next month's mighty Megatape!

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● Also reviewed in the next **ZZAP!**, we hope: ***Alien Storm, Toki, Darkman, Hudson Hawk, Battle Command, Graham Gooch's World Class Cricket, World Class Rugby, Volfied, Last Battle, Robozone, Speedball 2*** and much more besides!

● All your favourite regulars including Stuff, Rrap, Previews, Reviews, Budget Blitz, Scorelord, Charts and Corky's Playing Tips. Oh, and Robin Hogg... whoops, better not mention that!

● Phew, October's **ZZAP!** is sure going to be packed with stuff. To make sure you get your fill, jog down to your local newsagent on 5th September for **ZZAP!** Issue 78!

● Alternatively, why not fill in this easy-to-fill-in form and reserve your copy to avoid any tragic disappointment. You have all been warned!

● Dear Newsagent, I would be dead chuffed if you would reserve my copy of **ZZAP! 64** every month, starting with the October Issue — on sale September 5th,

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